

HANDBOOK ISSUE

ISSUES & EVENTS

Vol. 4, No. 1 — September 14, 1972

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Issues & Events INSIGHT UNIT

Meet Westmount's (and Sir George's) candidates

The Issues & Events INSIGHT UNIT has determined that both liberal incumbent C.M. Bud Drury and progressive conservative candidate Michael Meighen are, as their spirited literature suggests, nice gentlemen: The two candidates stand together on many issues: down on pollution and polluters, up on economic growth, enthusiastic on confederation, down on unemployment and equivocal on specifics. The one distinction that marks each candidate is that one feels the other isn't really able or willing to fight for one's concerns.

More next week on Social Credit, N.D.P.

Drury

On the difference between the conservative and liberal parties, Mr Drury was ramblingly frank. Because Canada, he said, was under considerable sway of the United States, the range of political choice for Canadians was pretty limited. "This means," Mr Drury said, "that the differences between the tories and the liberals can't be expressed in terms of clear cut issues and one finds that any responsible party - and they claim to be responsible - will not be able to be radically different from the other parties.

"All one can get is a general bias and traditionally the liberals have been progressive and the tories rather more in favor of the maintenance of the status quo."

To INSIGHT's request for specifics, the incumbent replied: "I was just going to say that the great exception to that was John Diefenbaker who proclaimed himself to be a progressive conservative but in fact didn't fit at all into the general approach of the party. And perhaps he got elected as a protest against the St. Laurent government. Having elected Diefenbaker, the people found that what they

got in fact was not a solution but a protest and so they looked elsewhere for solutions."

Moving from the specifics to the general, Mr Drury outlined the things which should be of concern to the electorate at election time. He said that since people are faced with this narrow range of differences, voters should consider who is best able to cope with the unforeseen situations that in our fast-paced technological world could grab the unsuspecting and timid government by the throat.

"We feel," Mr Drury said in summing up party differences, "that as a party we are the most able to adapt and cope with these circumstances. This is the essential choice that has to be made."

"The government," Mr Drury admitted, "has the advantage because they have a record of performance."

Mr Drury's view of the NDP was simply that the party's philosophy and approach was too far removed from the 'realist' thinking of Canada's mainstream to be thought about seriously. Social Credit didn't enter the discussion.

Moving from the national party scene, the INSIGHT UNIT moved on to questions and issues at home, in the riding of Westmount. What, INSIGHT asked the liberal candidate, was uppermost in his constituents' minds as he saw it?

"It's difficult to say. The area centered around McGill and going as far as Bleury has a set of preoccupations which is quite different than, say, the city of Westmount's. Another area," Mr Drury continued, "Notre Dame de Grace, largely French-speaking and generally on a much lower income than Westmount, has preoccupations which are again quite different. Their reaction to abortion and cannabis, I think it's safe to say, is exactly contrary to that of the city of Westmount.



"Then there is the area - it's pretty hard to classify - below Sherbrooke Street, from Peel to Guy which is highly mobile and I suppose in a sense hedonistic," Mr Drury said.

With furled brow, INSIGHT listened: "Well," the Treasury Board President said, "look down here, below de Maisonneuve, do you think their interests and preoccupations are the same as the denizens' on Summit Circle?"

To INSIGHT'S concern over potential devastation of Montreal by up-rooting communities for highway and residential development, Mr Drury responded: "You can't have a high density core unless it's adequately served by means of transportation. And here it is a question of degree." Throwing aside the possibility of substituting our highway networks with footpaths, the discussion moved on to public transport: For a variety of reasons, Mr Drury said, the general public had a very definite preference for private automobile travel over surface public transport (as opposed to subway travel). But it wasn't the federal government's role, Mr Drury felt, to determine the matter of degree to which private transport and public transport can mix with the environment for all cities in Canada. He did say, however, that the population was generally incensed with the government's tax view of automobiles as being luxury goods for private owners when the owners looked on their cars as basic necessities. "Here you are operating against a very popular mood," Mr Drury said.

Drury: "To try to threaten people with imprisonment when something doesn't make any sense to them is no way to operate."

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To INSIGHT'S concerns over the federal role in settling urban problems, Mr Drury said: "One of the problems is the high cost of food. The federal government has some responsibility to see that we have the kinds of agricultural policies which result in the lowest possible cost of food on a continuing supply basis.

"In relation to the pollution business, the federal role should be in establishing mandatory emission standards of the various pollutants." Canada, Mr Drury felt, hadn't quite reached the stage of defining those standards to deal out severe punishment such as imprisoning polluters (a suggestion put forward by conservative candidate Michael Meighen). Mr. Drury felt that in the end it was a matter of making it an economically bad choice not to comply with the emission standards. "To try to threaten people with imprisonment when something doesn't make any sense to them is no way to operate," Mr Drury told INSIGHT. The problem with setting technologically sound emission standards, he said, was that it takes time.

The business of setting standards led Mr Drury and INSIGHT to drugs. "It was just through ignorance (and over-zealous work at standard setting) that cannabis got on the narcotics list," he said. The recent legislation making use and possession of cannabis pardonable on first offense without a court record seemed to Mr. Drury a progressive if confusing step, as he tried to explain: "I must confess that the lawyers didn't explain it adequately to me but if you are had up and released on probation and there is no record then the next time you're had up you are deemed never to have been before the courts before." So multiple offenders will find some cheer in the new legislation as Mr Drury saw it but he admitted that he can't be absolutely sure.

But the whole drug legalization issue was something which should "evolve rather than be force fed" on a still unsympathetic public by the federal government, Mr. Drury said.

On another hot issue - abortion - Mr Drury felt that the decision of whether or not the fetus represented human life was a question for the individual to resolve. Abortion, he felt, should be removed from the criminal code. Mr Drury, however, ruled out the possibility of any radical legislation on abortion, again because the general population was not sympathetic to what they interpret to be a pretty slender set of human values.

On strikes, particularly those in the essential services, Mr. Drury offered a pragmatic approach in that he would like to make the compulsory arbitration cookie more tasty than the crumbles of disruptive strikes.

Meighen

Michael Meighen would like to go to Ottawa to inject fresh blood into what's become, he thinks, a pretty cholesterolized channel for getting ideas across. He told INSIGHT that he's

tired of the class-room humour that goes on in the House. He sees the Dr Spock jokes directed at the prime minister (concerning Mrs Trudeau's pregnancy) as little more than paper airplanes flying to and fro, all the while strafing the occasional good idea that tries to surface from the back benches.

He says he's not prepared to thump his desk on cue because the party chiefs are watching and thinks it's about time that people recognized that good ideas come from both sides of the house. He'd like to see some free and productive thinking going on.

On issues that Mr Meighen feels are uppermost in the constituents' minds, INSIGHT learned: that Westmount isn't the land of money and honey that federal thinkers have it cut out to be. "I'm fed up with hearing that Westmount doesn't need any money and all they really want is a cabinet minister. That's bullshit."

"Certainly that's not so in N.D.G.; it's not so in the student area east of McGill and certainly in the downtown area, in the high rises, it's not so. Those people I've found," the conservative candidate said, "are not impressed with having a cabinet minister - they want a person they can get a hold of." Mr Meighen said he found it "strange" that there wasn't a functioning office run by the member in the constituency.

"The only promise I make," he said, "is that there will be an open, functioning office and that I am going to find the resources to hire full-time competent staff."

Mr Meighen said that citizens in the riding were concerned about the plight of the aged, that the federal government was taking more tax money from them than was felt to be justified because they feel that they know best how to spend their money and they don't feel a need for the government to introduce programs like the New Horizons programs.

Mr. Meighen thinks abortion should be decided by the woman and her doctor. He said the government should disseminate birth control information, possibly through neighbourhood clinics and mobile vans.

And of course, pollution. Willful pollution, Mr Meighen said, is a criminal offense against society on a parallel with rape and murder.

Mr. Meighen makes no bones about the private enterprise system: "My experience has been that the private sector has been the real motor force behind the economy, my experience has been, that all things being equal, all things done by the private sector are done better, more efficiently and is done at a lower cost.

"The private sector," Mr Meighen said, "is more capable of generating widespread and sound economic growth than the public sector and we should concentrate a little more on increasing the size of the (economic) pie rather than solely redistributing the existing pie."

When INSIGHT challenged the conservative candidate on the widely held view that the Milton-Park community (east of McGill University) was being destroyed by a private developer, he replied: "What's implicit in your remark is that government enterprise is more humane, more compassionate and more understanding. I don't believe that."

"Big government scares the hell out of me - I find them less humane, less compassionate and more difficult to deal with. There are going to be," Mr. Meighen continued, "dislocations which government should try to minimize, there are going to be injustices and our job is to limit them as much as possible."

Mr Meighen threw back the question: Suppose, he said, that the city could gain more tax revenues from the development to finance recreation areas where they might desperately need them. "Well," he explained, "I think I could make a reasonable case that there are

some people in that area who could move without undue difficulty; there are others who would be severely dislocated and here it would be the duty of the government, with the developers, to make their dislocation as painless as possible. In the end," Mr Meighen said, "one has to decide where the advantages lie for the greatest number of people."

"If I was living there," the candidate admitted, "I would probably be dead against it but I am not that well versed on the subject."

When Mr Meighen was asked if problems such as urban redevelopment and parkland couldn't be better tackled at the municipal or provincial level, INSIGHT learned: "Well, I thought about Quebec and in fact I thought very seriously last December about running in the municipal election as an independent," Mr Meighen said, "and certainly it's easier to get involved in things closer to home but all things considered, it was really in the federal house where it was at and where the final decisions were going to be made."

The conservative candidate also explained that his name didn't really have the sort of Quebec ring to it that would be conducive to working in the National Assembly.

Mr Meighen told INSIGHT that the issues concerning the direction of the national economy, rapport between the federal and provincial governments and relations between Canada and the United States, while not having the kind of day to day impact that development dislocations have on some of his Westmount constituents, were in the end of fundamental importance to voters, even though he suggested INSIGHT and the general population might not lie awake nights tossing round bank rate theories in their minds.

On the trade-off between industrial growth for more jobs and controlling industrial pollution and waste, INSIGHT learned: What some people argue - I don't agree - is that we've got to grab society by the neck and completely remove a production-oriented society, the idea being that it would be better to have instead of a great big factory turning out glazed plates, people whittling plates," Mr Meighen said.

"It is looking at people and looking at the world without regard for the way they are and it is. I can't see Canadians returning to a Jean Jacques Rousseau kind of existence."

On economy related issues, INSIGHT was told that we have reached the period when wage and price controls have to be introduced. But they should be used, Mr Meighen said, as the occasional check and control device.

On guaranteed incomes, Mr Meighen suggested that a guaranteed annual income payment for the aged could serve as a revealing pilot project in addition to being of essential benefit to the aged.

How, INSIGHT asked the candidate, can the private member have more influence and effect in the house. "I think that we've got to make more room for debate on private members' bills," Mr Meighen said. "We have a ready-made forum for someone who has good ideas to put them forward and catch national attention."

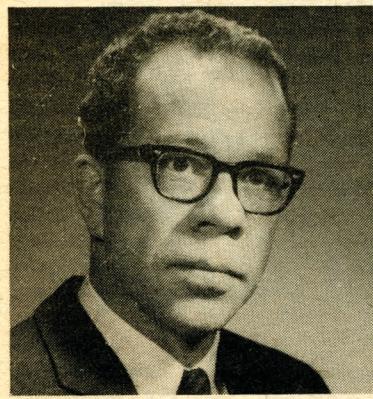
"They may not get through the house but they will be reported in the press and generate public opinion and if it's strong enough, it will come back in the form of a government bill. From my visits to the Hill," Mr Meighen continued, "I've sensed a real frustration on the part of the back benchers - and who isn't a backbencher except for a couple of opposition spokesmen and the cabinet - guys with real talent asking themselves 'what the hell am I doing here - nobody seems interested in what I have to say.'

There should be more free votes and more votes criss-crossing the house so that anyone with a good idea on either side of the house gets a fair hearing, Mr Meighen said.

"People who waste their time discussing upside-down beavers for national emblems receive the ridicule they deserve."

Why Sid Lamb loved taverns

English Department chairman Sid Lamb died last July. This piece was transcribed from tape, originally prepared for radio. We hope that, besides providing new insights on taverns, it provides a look at a different and delightful side of the man. Our thanks to Mary Ann Hammond of CBC Radio Arts and Gilles Couture who did the original interviewing.



I've often thought that one of the major differences between a bar and a tavern is that a bar, a bisexual, elevated, executive vice-president's kind of bar, usually tends, through its decor, to impose some kind of personality on the drinkers. It's got to be a Transylvanian bar, or it's got to be done in Tahiti, kon-tiki decor, or Decarie Boulevard modern. A kind of interior effect is obtained that adds to the chi-chi, musk-laden voluptuousness of a bar, which I find unpleasant, because I like interiors that do not attempt to enforce their own particular atmospheres upon me. And I think a lot of other people share this. Certainly all the people who prefer taverns do.

A tavern has a kind of all-purpose primitive quality; it is dedicated to the business of eating meals, a secondary function perhaps, and drinking cheap beer, a great major function. And that is all it's dedicated to. Its internal furnishings reflect this: a lot of tables and a lot of chairs and bare of any of the phoney symbolism or fake decoration that bars abound in.

Monosexuality immediately takes away some of the elements that contribute to the special atmosphere of the bar, dimlit with its clean-cut executive and ladies with their cruel Holt Renfrew faces sitting about. That atmosphere is in part dominated by very basic drives in social man. One is the drive to impress the opposite sex, so that you get a good deal of behaviour, expense and decoration that is purely a backdrop for the male courting performance. He is some kind of butterfly flitting around against his own aphrodisiac background that the bar provides. It's a great preliminary seduction ground. Secondly, the general drive for power. You sense one person trying to impress another. If I'm an exalted, astral-level executive and you're not quite as astral-level as I am, I take you to a bar or a place where I sign the checks which will suitably impress you.

Now it's pleasant for me, as a humble and timid person who likes beer, to have both these drives removed. And they are removed in the tavern. The whole undercurrent of sexuality is gone — there are no covert glances to other tables, there's no parading up and down to men's and ladies' rooms in any courting fashion — and it's refreshing, I think. You're there to drink beer and converse, or you're there to drink beer and be alone. And you're allowed to do either one.

Tobias Venner said, in the early 17th century, "Beer is a drink, believe me, for all constitutions, but especially for the choleric and melancholic most wholesome." It's often been said of taverns, usually slightly, usually by ladies, that what they produce is a haven for lonely people and an arena for the male aggressive drunk. I'd like to quash this rumor. Venner is quite right when he

says it's wholesome for the choleric and the melancholic. But notice the kind of argument you get in a tavern, speaking of choleric men, if you frequent the same tavern continually, and most people do because they have a homing instinct toward their tavern — they want to feel comfortable and established and know the waiter and their friends. They may be choleric, certainly, but they like being choleric and they like to have the same argument going on hour after hour, day after day, week after week. This argument is never intended to establish truth, to win a point (possibly a betting point, but no other kind). It's a release of aggression, a release of choler, which everybody involved — the waiters, the participants — finds most pleasant. It's sort of a reversion to the medieval Renaissance idea that truth somehow lies in the rhetorical skill of the arguer. It may be about the virtue of the Expos, it may be about whether in fact atomic testing has changed the weather. But what is great about it is the rhetorical ornamentation — the imputations about the opposition's parenthood, or his own sexual practices, or possibly his mother's sexual practices or his grandfather's. And this is what the choleric man does in the tavern, and they all love it. A stranger to this kind of thing would immediately think that violence is going to ensue. Clearly this kind of insult and counter insult must lead to some physical confrontation, but in fact whenever that happens the rules have been broken. Waiters and observers alike will immediately descend to have this cease — it's not allowed. What is desired is that the argument go on and on.

As for it being a haven for the melancholic, I find this is a useful function. You see many men sitting by themselves quietly in taverns, never being badgered by waiters passing nuts and cocktail sticks, as they would be in a bar. And they're sitting there dreaming their dreams which they know will never come true, but why not? A man's reach should exceed his grasp, or what's a tavern for? And of course there's the point made by A.E. Housman in *A Shropshire Lad*: "Ale, man, ale's the stuff to drink for fellows whom it hurts to think, for malt does more than Milton can to justify God's ways to man." So there's your solitary dreamer retreating for an hour, two hours (if he weakens badly, possibly all day) from what after all are pretty nasty external realities.

Certainly it's a refuge for those who in their past have enjoyed male society in a sort of irresponsible free-wheeling way — in army messes, for example. This is one of the reasons you hear a lot of nostalgic talk in taverns about the army. People are recalling the time, which I'm sure they romanticize, in which they did live, drink, talk in an all-male society. And they try to recapture the virtues of that peculiar, sometimes entrancing irresponsibility which living in an all-male environment produces. The retreat to an all-male society is also a retreat to a kind of boyhood. Consequently in taverns the emphasis on jokes, jests, pranks, reverberating unconsciously as a replay of the schoolboy boyhood time when it all began. And there's a tremendous urge among so-called mature males to revert to a kind of Tom Sawyer-Huck Finn quality, which the tavern allows. You don't get away with that in your svelte bar, where you have to retain the persona of the adult male advertising executive.

One of the good points in favor of the tavern is the general sensible quality and civility in the way in which the management treats a drunk. In a bar they'll allow someone to drink himself absolutely paralytic and then usher him out the door, presumably to walk into the nearest car as he steps off the curb. The drunk in the tavern (and they're rare) is usually a harmless drunk — he hasn't got the kind of aggression that drunks in bars have. All he wants to do is take a little more conversation than is his right and perhaps be a little more erratic and free-associational than the logic of the tavern demands: he is then quietly and pleasantly removed.

A drinker in a tavern is always treated with a good deal of respect, by waiters and customers alike. If someone wants a chair at your table, he asks for it. If he wants to sit at your table, when it's crowded, he has to observe a certain decorum in asking you if he may do so. There's a mutual respect among tavern drinkers — they will be in agreement about which ball-game to watch if the television is on; there will be an agreement that one table will not interfere with another table's argument even if the first table knows that it is right about Rusty Staub and the second table is wrong.

Though uniformity as to sex is there, uniformity of clientele is not. There's a tremendous variety. In any tavern you enter it's as though Central Casting has been asked to send over certain types. There's always the silent old man with his special place, to be left alone to read his book or mutter to himself or do whatever he wants. There's often the sociable (often choleric) old man who will elaborate to anybody on any topic at great length. He's treated with respect, laughter possibly, but humanity. There's usually the table full of youths — Cegep, college youths who are terribly self-conscious about the fact that they are all drinking beer and living wildly — and one of them is usually being sick in the urinal when you go in. They have their own area which they can occupy and if they move out of it the waiters move them straight back again, or move them right out if they become too rambunctious. Central Casting usually has four or five of them on hand for any tavern. There's usually the sad man who is muttering to his beer glass a debate which he has obviously lost fifty times with his wife and is replaying once more to test out his arguments again. There's the hurried executive who wants to read his newspaper and he can do that — he resents any intrusion and he won't be intruded upon. It's a kind of *Comedia dell'Arte* cast.



The only distinction in a tavern is between people who are sober and those that are hopelessly drunk. Class distinctions, race distinctions, distinctions between management and labour — all these vanish. You'll see at one table construction workers in their hardhats, very thirsty, and at the next table a lot of minor executives, hardhatted but also thirsty, co-existing quite happily and passing each other the ketchup and salt and possibly exchanging information about whatever is of moment of the day; whereas in a bar there are all sorts of invisible restrictions and distinctions. If I go into a bar or restaurant of an elevated character I will always be given the table next to the kitchen, because I'm clearly someone of no importance and little courage and there's where I'm stationed, to have trays bumped on my head and so on. But when I go into a tavern I'm treated as if I weren't a timid little academic — I'm just as good as the construction worker or the executive — I'm a beer drinker who isn't causing any trouble therefore I cannot be distinguished against or aggressed against.

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The typical tavern waiter is a miracle of efficiency. He has a computer-like knowledge of who has ordered the two smoked meats and the four beers and who has ordered the frankfurters and beans and the one grosse Mol' among a hundred customers. One watches in amazement, for example in taverns near construction sites, the sight of a flying wedge of construction workers with their tin hats on, all built roughly on the lines of King Kong, invading the tavern and demanding, with a short time for lunch, a great deal of beer and a great deal of varied service and the executive efficiency with which the tavern waiter can deal with this.

He is in command. He will adjudicate in disputes, arrange tables - he has to be a man of decision and power. It's a job that must breed in a long-term tavern waiter a sad, ironic view of the human condition and various human needs and fancies.

There is a variety of waiters - Central Casting again is responsible, ultimately, for all this. You have the young waiter who's usually the joker. Patrons can make jokes with him - hit him about his sexual deviations, bestial attitudes, or stupidity with regard to bets he's placed on games - and he'll respond. He plays an important role on the life of the tavern. He's the guy you needle when you go in. He's young and resilient and I suspect he ages quite fast. Then you have the middle-aged, very effective, silent, somewhat sour waiter who is very good at what he does and is not going to take any lip from anyone and indeed will produce some lip if he himself is insulted. And patrons know the one they can jest with (pretend they have paid when they haven't paid) and they know the one that they treat with a great deal of respect.

The waiter takes on a kind of priestlike quality sometimes. If there's doubt about the Alouettes' choice of a quarterback this year, you'll frequently see a table turn to a waiter and say "Well, Sonny what do you think? Is it all right? Have we made the right choice?" Waiters are largely inveterate horse-players, because they're often very close to the means of placing bets, and they'll always be asked advice on what track bet to place.

The older waiter is in a position of tremendous respect. He can dawdle a bit, not too much, because he's too good a waiter, but he can dawdle a bit with delivering his beer. He will often dispense his advice without being asked for it, which is a prerogative of a very senior waiter. You should always take it as coming from some sort of Delphic oracle. He's often asked opinions by young executives, by people who want to know things, and he delivers them in statesman-like length.

The waiters in taverns are far more decent and honest in their work than the waiters in bars. This is no fault of the people themselves, it's the fault of the function. You



never find in the tavern that terrible combination of servility and condescension that you find in the waiter in the bar who's waiting to see what size tip you're going to give. A tip in taverns is a totally regular thing.

The tavern opens at eight. There's an immediate rush in downtown taverns of people coming on shifts, going off shifts. The people coming on shifts are bracing themselves for the day and their beers are fast. Then comes the lax, serene period in which the house-keeping of the tavern goes on. It's a pleasant thing to watch - the preparation of this and the assortment of that. The man who sells the pickled eggs appears and various brewery trucks pull up outside and then come the various oft-reiterated jests about where the brew comes from, what particular animal's urine it happens to be and more of the well-practiced kind of repartee. At that point having a beer in a tavern is totally unhurried. The customer doesn't have to be at work; he is mercifully not at home. He exists in that wonderful marginal twilight world which is one of the tavern's main virtues. The identity crisis is not a problem here - you don't find your identity, you want to lose it.

Continuing through the morning, you begin to get the anticipatory stage setting for the cascade of humanity that is going to enter for lunch, going all the way from the steel worker to the 22nd vice president of Magnetics, Ltd. And when they descend, Breughel ought to have painted it. It is one of the most beautiful visual sets of assorted physical

types, of appetites (Breughel type of appetites for the sausages and the beer), the carrying of food back and forth, the shouting "encore une grosse Mol', encore, tabernacle!" that you can ever see. And the food comes and the conversation comes and the whole rhythm of the tavern rises to something like a fever pitch. No ordinary man could withstand the onslaught that a tavern waiter gets in a downtown tavern at lunchtime.

You can spot then the people who have to leave at 1 o'clock to check in and be back at their desks and people who are either so low on the scale that they don't ever have to get back to work or don't possibly have work to go to or so high on the scale that it doesn't matter if they get back. They then dawdle over several more drafts to finish off whatever momentous debate they were having. Then the mid-afternoon quiet sets in, but it's far different from the morning quiet because it's at that point that the regulars assemble: the old men that are retired, the people who have jobs, but whose jobs never seem to require their physical presence. Mystically, they're probably in touch with their work, but physically they sit all afternoon in the tavern. There are lengthy debates, but not a great deal of beer is actually drunk. What the afternoon represents is a prolonged social engagement.

At 5 o'clock the cascade strikes again, usually the same cascade of people that struck at lunchtime. The people who have to get on their trains and go back to what-

ever bungalow growth they come from on the west island must have first of all that transitional period between the mechanical misery of the office and the homey misery of the three-bedroom place with the crab grass growing, the tricycle broken. The waiters understand that those people really want to be in the tavern and don't want to leave and are sympathetic. And by the time the commuter trains are pulling out, the tavern empties again, except for the regulars. The United Nations would seem like a 78 1/2 revolutions per minute operation in comparison to the debates that started at 3 in the afternoon and are still going on amongst those of us in society that can afford not to go to work and not to go home. And as Thoreau pointed out, these are two of the greatest luxuries one can have, to rid oneself of these obligations. The tavern in the evening takes on the character of a debating club, except of course for the sports events. And of course the transients and the people who have no other place to go, no other obligation or affinity are there in the evening.

Much has been said about the tavern as a refuge for the lonely, the disheartened, the frustrated and the anti-social. On the other hand it ought to be said that the tavern is a place of tremendous good fellowship. There are people that you or I know simply in the tavern, and you don't particularly want to know them anywhere else. The importance of this kind of friendship is that it exists in this magic and closed world, where no other debt or obligation or responsibility is ever going to enter in.

Vacancies

ACCOUNTS PAYABLE CLERK - TREASURER'S OFFICE

(Ability to work with figures)
(Some knowledge in processing, matching and checking of invoices)

SECRETARY - MATHEMATICS, SC3

(Rapid, efficient and accurate typing)
(Mostly copy-typing for more than one person)

SECRETARY - RESEARCH OFFICE, SC3

(Bilingual young lady, with accurate typing)
(To assist faculty and other personnel on granting agencies)

SECRETARY - BIOLOGY, SY3

(Fluently bilingual "girl Friday" with English and French shorthand, to work for department chairman)

SECRETARY - HUMAN RELATIONS, SY3

(Steno-typist with some knowledge of book-keeping, 10 month-a-year position)

SECRETARY - CIVIL ENGINEERING, SY3

(Bilingual secretary - English shorthand only - with good sense of urgency)

SECRETARY TO THE DEAN OF ARTS, SY4

(Administrative duties - dictaphone, rapid and accurate typist - ability to deal with faculty efficiently)

TECHNICAL TYPIST - ELECTRICAL ENGINEERING

(Experienced technical typist. Must be accurate and possess knowledge of symbol 10 (sub 061) selectric typewriter. Strictly involved in typing of technical material)

Interested candidates should phone Nelson Gibeau at local 4521.

Student Initiated Projects (S.I.P.)

A fund for \$10,000.00 was authorized by the University Council on Student Life

(UCSL) to create opportunities for all students to initiate projects based on the following criteria or guidelines.

Guidelines

1. The fund is set up to encourage stimulate and animate new activities by students at Sir George Williams University.
2. Student initiated requests only will be considered and priority will be given to those projects which benefit the most students and the University community generally.
3. Expenditures for capital equipment or salary items will not be accepted.
4. Funds will be allocated to categories established on the basis of demand.
5. Awards will be made in competition, after consultation with experts, in the specific areas or categories established.

6. Requests will, in general, be judged on the feasibility and expertise of the projects.

7. Deadline for completion of projects - last day of classes.

8. Applicants to meet with awards committee, as required.

Application

1. There is no special application form. Interested students are requested to submit a brief, which outlines full details of the project, and the budget required. Return to H-405 Office of the Dean of Students.

2. First deadline for requests will be October 15, 1972, when up to 60% of the monies available will be awarded by the committee.

3. Second deadline - January 15, 1972 - when the remaining monies will be given out.

All You Want to Know About Leases

Rats and Rodents are Illegal

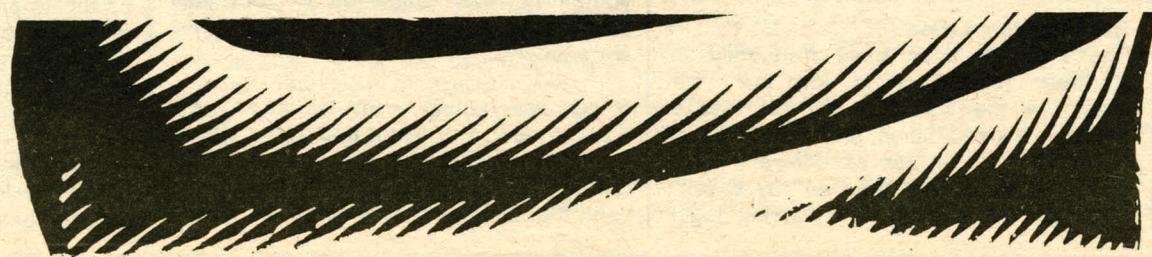
Furnishing Your Place

Furnishing Your Mind

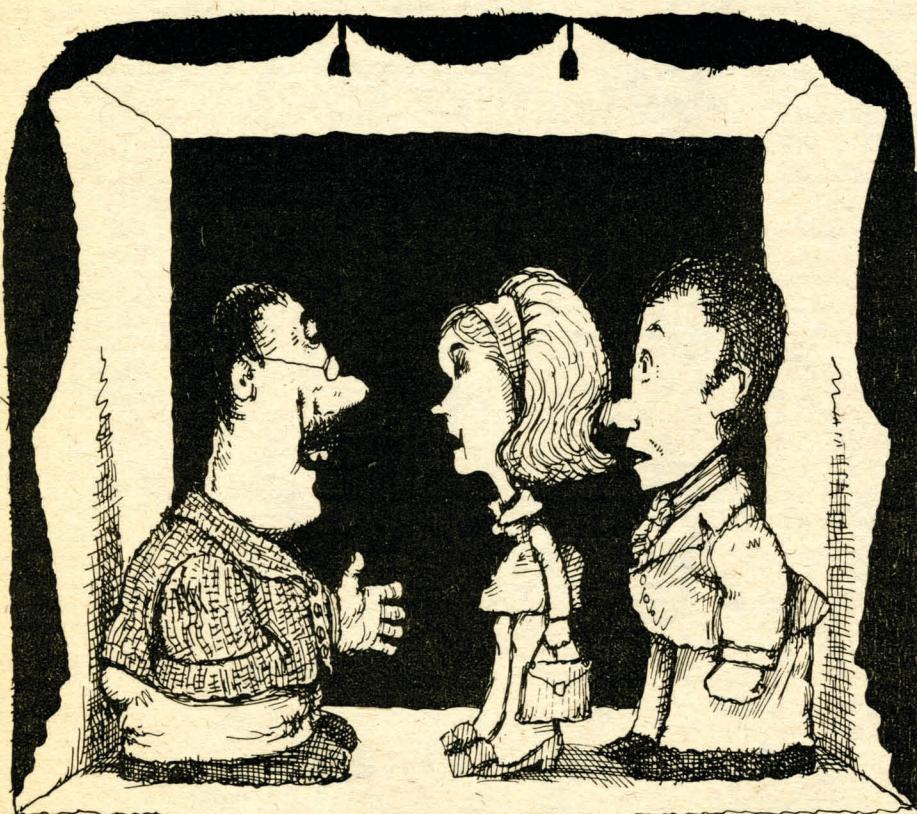
VOLUME 1, NUMBER 1



HANDBOOK



**BEFORE SIGNING A LEASE
CHANGING THE LEASE FOR PROTECTION
INSPECTING BEFORE RENTING**



Of leases....

The moment you rent a place you have a lease. If it is not a signed document, then it automatically becomes a tacit agreement. In either case the law demands that both the tenant and the landlord respect certain legal obligations toward one another for the duration of the lease.

That duration, unless otherwise stated in writing, is determined by the rental period. If you pay rent by the month, the term of the lease is one month; if you pay weekly, you have a one-month lease. Notice, by either party, to terminate the lease must be given one month or one week, respectively, in advance. If you have signed a written lease, notice must be given according to the stipulations in the lease; three months is the traditional period of notice for a one-year lease.

There are two fundamental principles underlying all leases (at least in Quebec): 1) the landlord is obliged to furnish peaceful enjoyment of the premises, and 2) the tenant is obliged to act as a prudent administrator. In simpler words, the landlord must provide and maintain liveable conditions and the tenant must handle the premises as though he were the owner.

and straight jackets

It is most important to realize that a signed lease is a rigid legal contract which binds and continues to bind both parties to these two obligations throughout the entire term of the lease.

With rare exception, a lease cannot be legally terminated unless both parties consent. Even on those rare occasions when the lease may be cancelled unilaterally by one party, the law demands that such action be approved by the court.

It is therefore best to consult a civil lawyer before signing a lease of a year or more. While the Civil Code guarantees certain rights for the tenant irrespective of the terms to which he may have agreed before signing the lease, too often these rights cannot be enforced without costly and time-consuming legal procedures.

Legal Services

Sir George students can obtain legal advice from the dean of students' office. For routine cases, such as leases, your questions will be referred to one of the alumni volunteer lawyers. But, when it is essential, appointments can be made to see a lawyer. They do not normally represent students in court, although they may charge less than the standard fees for doing so. A lawyer will be available at the office one evening (probably Tuesdays). For more information, contact Mary Glowacki (879-5981) or Doug Ingleay (879-4370) at H-405.

Quebec Legal aid is free for anyone receiving welfare or unemployment insurance and most students (i.e. those who do not have a substantial means of support from their parents or from private income). For others, the qualifications depend on your income and wealth, number of dependents, etc. If you are in doubt about your eligibility, try them. Lawyers will sometimes advise on small cases such as leases, whether you qualify or not. (873-3212)

Those who are not eligible for these services might seek advice from one of the community tenants associations (see p. 5).

Realizing that consulting a lawyer may be easier said than done, what follows is meant to provide you with some tips for signing a lease and to acquaint you with some of your rights and obligations as a tenant during the course of the lease. It is not designed to equip you with the expertise required to argue cases in court, should it come to that. (Incidentally, judges usually take a dim view of people who represent themselves in court.)

The Drugstore Lease

One kind of lease used frequently in Montreal (especially in the low rent areas) is the standard, or form lease which is picked up in stationery shops. There are a number of different form leases available but they all say essentially the same thing with varying legal

jargon. All list a number of terms and obligations which, unless otherwise stated, refer to the tenant (lessee). Once you have reached verbal agreement with the landlord (lessor), the idea is to cross out those terms on the list which don't apply to your situation.

For example, it is agreed that the landlord should supply heat and pay the water tax, then you should stroke out "to conveniently heat said premises during the cold season" and "the lessee shall pay the water rate", or whatever the wording happens to be. If these terms do apply, they are left in tact. You can also make additions to the lease, like a clause relating to payment for any improvements you make with the landlord's permission. Make sure that you and the landlord initial every change and addition. It is a good idea to have the landlord present for the signing of the lease (rather than mailing it to him) and to have a friend there to witness the signing.

There are several drawbacks to these form leases, at least from the tenant's point of view. They favour the lessor to the extent that the business of crossing out inapplicable terms leaves the tenant responsible for the remainder, so the onus is on him to fully comprehend the legalese (although the courts realize this and generally pass judgements accordingly).

Beware of Terms

Some of the stipulations in these leases verge on the illegal. While they may not stand up in court even after you have signed, many tenants are not aware of their rights, and those who are still must go through a legal harangue to realize them.

The clause stating that the "lessor shall not be responsible for any damage, trouble or nuisance that the neighbours may cause the lessee" is open to question. While the landlord will probably not allow you to cross it out, bear in mind that you may be able to make a case should the neighbours become unbearable.

One shady disclaimer goes something like this: "the lessor shall not be bound to make any repairs whatever, unless such repairs be herein stipulated". We suggest that you change this clause to read: "the lessor shall be responsible for any repairs required of him by law". And you might add that any such repairs be done "within a reasonable length of time". Have him initial these changes.

If you intend to "keep any dogs or domestic animals" (God only knows what happens with pet lions and tigers), then cross out this stipulation; otherwise the landlord will have the right to cancel the lease.

If you want to make any permanent alterations whatsoever, including painting, then stipulate them in the lease or get "written consent of the lessor" to relieve yourself of any obligation to "put said premises in the same state in which they were before".

If you are renting a flat which you will have to heat, you might add to the clause "to conveniently heat the said premises during the cold season", the following: "and the landlord shall provide the equipment and facilities necessary to maintain a temperature of at least 68 degrees F in each habitable room and in the bathrooms and toilets when the temperature outside drops to 20 degrees below zero", for this is the standard set in the Montreal Housing Code and it protects you in the event of faulty heating equipment or drafty doors and windows.

Subletting

If there is no clause for subletting in your lease, try to put one in — it won't hurt to have it, and it may prove useful. While the landlord can reasonably demand that he approve of any subletters, you are nevertheless still bound to the lease. If the subletters fail to pay rent, or heat the place, or whatever, you are responsible, not the landlord.

If your dwelling is located in a building that is for sale, you might well find yourself one day out in the cold with no recourse to law. Because, by the present law, new landlords may not be legally bound to honour contracts made between the tenant and the former landlord. To insure your place against such an event you can file a copy of your lease at the Montreal Registry Office (10 Craig St. E., 873-3200).

The CSN (Confédération des syndicats nationaux) recently drew up a french lease which is about as fair as possible under current legislation. In fact, it's so good that some landlord's refuse to sign it. You can get one of these leases from the CSN (842-3181) and from some of the tenants associations.

Landlord-Tenant Obligations

The Civil Code (C.C.) sets out responsibilities for both the landlord and the tenant. Basic to these responsibilities is the landlord's obligation to furnish peaceful enjoyment and the tenant's corresponding obligation to be a prudent administrator.

In the beginning:

First, article 1613 of the C.C. states: "the thing (in this case, the dwelling) must be delivered in a good state of repair in all respects...."

So at this stage the tenant has no obligation to repair because the landlord is responsible for everything. If the place is not in good condition, the tenant has the right to force the landlord to make all repairs necessary for his peaceful enjoyment.

Good condition and peaceful enjoyment are nebulous terms. However, the City of Montreal Housing Code provides a suitable guide to conditions which the tenant can legally expect to enjoy from the outset of the lease (see below).

Once you have decided on a place, take more than a cursory glance; inspect the premises very carefully. Are any windows broken, are there screens and storm windows, do the doors and locks work, are the floors and stairs in good shape, are there any leaks, are the sinks or toilets plugged, is the plaster cracked or about to crack, are there any bugs? If there are any defects that you want repaired you should demand, as is your right, that they be done immediately.

If possible, try to live in the place for a while before you sign the lease: Often defects only become evident after you

NOTIFYING THE LANDLORD ABOUT DEFECTS AGREEMENTS TO DO YOUR OWN REPAIRS MAKING THE LANDLORD COMPLY

have been around for a time. If the landlord doesn't welcome this idea, try to pay him a month's rent and tell him that you would like to study the lease before signing.

Another shady disclaimer in form leases runs like this: "with the whole (i.e. the whole dwelling) the said lessee (that's you) declares to be content and satisfied having seen the same". The wording may vary but the purpose is constant: to make it difficult, if not impossible, to have the landlord fix things which may be his responsibility, initially, but which may become yours once you have signed the lease.

Strictly speaking, the landlord cannot do this. As the Dean of Law at McGill once put it: "the courts tend to discount the statement that the tenant has examined the premises and found them to be in good condition on the basis of its being a *clause de style*, so usually something more will be required if the tenant is to be foreclosed from recourse arising out of lack of repairs". (This was quoted from an excellent article on landlord-tenant relations by John W. Furnford, entitled, *The Landlord's Obligation to Repair and the Recourses of the Tenant*, Canadian Bar Review, 1966, vol. xlii, p. 477-522, which is available in the Sir George library.)

Theory and Practice

While this may be true in theory, something must be said about practice. First, legal procedures can be a costly pain in the ass. Your best course is to get things fixed before signing the lease.

The second thing to remember is that should any defects crop up after you have signed the lease, you will be in a better position, legally and otherwise, if you bring these defects to the attention of the landlord, by registered letter, immediately.

Finally, if through no fault of your own, lack of repairs at any time should render the place uninhabitable (another nebulous term to be discussed later), then lease or no lease, the landlord is required to make the necessary repairs.

Should you decide to accept premises which do not conform to normal standards (i.e. the Civil Code, and the Housing Code of Montreal) you should list in detail, on the lease, any defects, because once you sign to being "content and satisfied", not only has the landlord stipulated out of his obligations to repair, but he might also hold you responsible for these at the expiry of the lease.

If you want to do some repairs yourself in exchange for a reduction in rent you should write the details of such an agreement with the landlord on the lease before signing, lest he try to screw you afterwards.

From beginning to end:

Once the tenant has taken possession of the premises, the landlord's obligations are reduced to the extent that the tenant, as a prudent administrator, is obliged to make some repairs. Article 1635 of the Civil Code provides for the following tenant's repairs:

1635. *The tenant is obliged to make certain lesser repairs which become necessary in the house or its dependencies during his occupancy. These repairs, if not specified in the lease, are regulated by the usage of the place. The following, among others, are deemed to be tenant's repairs:*

To hearths, chimney-backs, chimney-casings, and grates;

To the plastering of interior walls and ceilings;

To floors, when partially broken, but not when in a state of decay;

To window-glass, unless it is broken by hail or other inevitable accident, for which the tenant cannot be held;

To doors, windows, shutters, blinds, partitions, hinges, locks, hasps and other fastenings.

In view of the landlord's obligation to furnish enjoyment and the civil code requirement that he "maintain the thing in

The rationale behind *force majeure* and age is that the owner of the property should suffer the costs of deterioration of that property. However, in the event of a dispute over responsibility, the onus of proving *force majeure* or age lies with the tenant.

The individual paragraphs of article 1635 could stand some explanation. As hearths and chimneys, etc are now almost obsolete as a means of heating, this clause has lost much of its original meaning.

The paragraph on plastering is not as awesome as it first appears to be. It was meant to hold tenants responsible only for walls and ceilings which become damaged through their own fault or negligence. Nonetheless, the tenant will generally be held responsible for broken plaster unless he can demonstrate age or irresistible force. And he may be liable for paint as well.

The remainder of the paragraphs are straight forward. If you break any of

son living in an apartment building that has a caretaker (and indeed the landlord may prefer that the caretaker do the repairs). All that can be said here is that you try to get these complications sorted out before signing the lease, and take care in using the place.

Tenant Repairs

To sum up, tenant's repairs (or *reparations locatives* as they are sometimes referred to in the lease) are 1) those specifically mentioned in article 1635 C. C., 2) those made necessary by the usage of the place, 3) those caused by the tenant's own fault or negligence in not using the place as a prudent administrator, and 4) those stipulated in the lease.

The remaining repairs (or *reparations grosses*) are the landlord's responsibility by virtue of his obligation to furnish peaceful enjoyment, except for those from which he has escaped liability by the lease. And this is the crucial point. Freedom of contract allows people to stipulate in a lease anything they care to agree upon (provided they do not contravene public order and good morals or mandatory clauses in the law). Therefore, clauses in the lease relieving the landlord of lawful obligations to repair are valid. True, the courts will often give the tenant the benefit of the doubt when matters are unclear. But once again, if you state clearly in the lease exactly what you expect from the landlord for the duration of the lease before signing it, you are less likely to encounter any legal tangles in the future.

If problems do arise after you have signed, and you are uncertain about responsibility, notify the landlord immediately. Failure to complain as soon as possible may be construed as an indication of your willingness to live with a reduction in enjoyment, and that in turn would make it difficult for you to show that the landlord was not furnishing enjoyment. Should be ignore responsibilities which you feel are his, send him a letter stating in detail what it is you want from him.

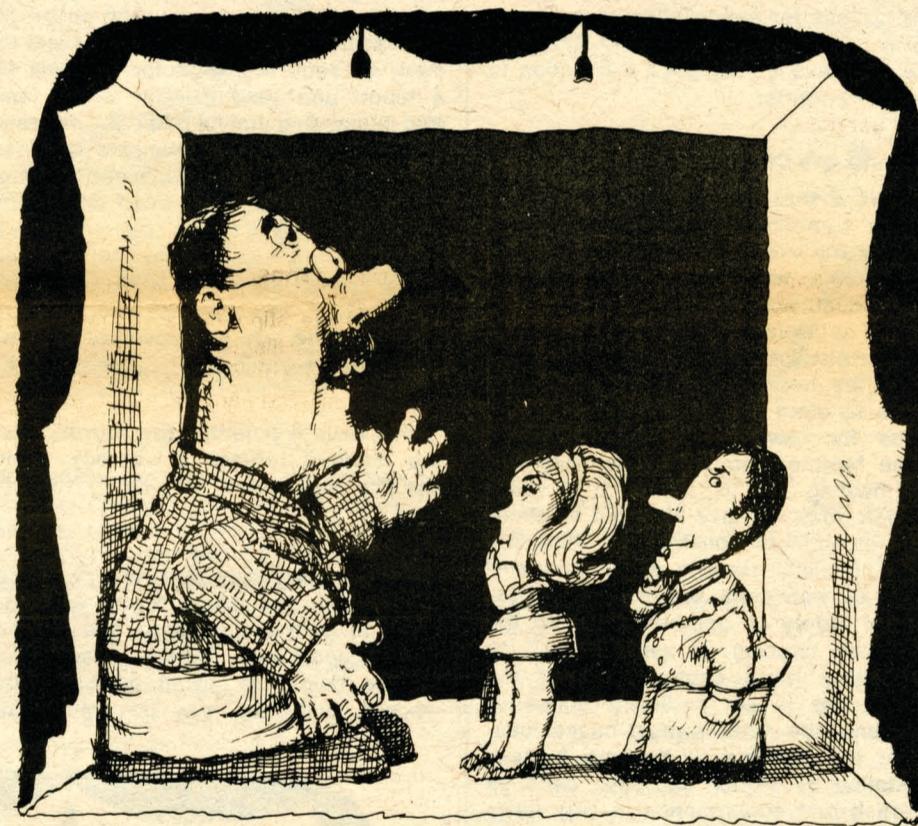
Delinquent Landlords

Article 1641 of the C.C. has this to say about the tenant's right to force delinquent landlords to make the repairs for which he is responsible:

1641. *The lessee has a right of action in the ordinary course of law, or by summary proceeding as provided in the Code of Civil Procedure:*

1. *To compel the lessor to make the repairs and ameliorations stipulated in the lease, or to which he is obliged by law; or to obtain authority to make the same at the expense of such lessor; or, if the lessor so declare his option, to obtain the rescission of the lease in default of such repairs or ameliorations being made;*

Notice that no matter how naughty the landlord has been, there is no legal way to break a lease without his consent or court approval. The tenant may 1) take court action to force the landlord to make repairs which he should do by virtue of the lease or by law (except for those from which he is released by stipulations in the lease), or 2) he may seek court authority to have the repairs done and then sue for the expenses incurred, or 3)



a fit condition for the use for which it has been leased" (article 1612), one would expect that he should be responsible for every repair. The historical background and legal precedent for tenant's repairs is too much to go into, but we shall deal with some qualifications to the list.

The first thing to notice is article 1636:

1636. *The tenant is not obliged to make the repairs deemed tenant's repairs when they are rendered necessary by age or by irresistible force.*

Damage by irresistible force (or *force majeure*) refers to damage resulting from the actions of such things as the weather, or persons who are beyond the tenant's control. This would include hidden defects, since the tenant could not be held responsible for the construction of the place. Age refers simply to wear and tear resulting from prolonged and normal use.

Any damage caused by tenant's negligence is of course the tenant's responsibility.

the items listed then you will be held responsible.

Note that you have a responsibility, as a good administrator, to notify the landlord when age or *force majeure* threatens to cause damage. For example, if you failed to notify the landlord of rotten window frames, and the glass fell out, the landlord could make a case for holding you responsible for replacing the glass.

Article 1635 points to further tenant's repairs which arise out of usage of the place. Yet another elusive and confusing term: if not specifically mentioned in the lease, should the tenant be expected to replace pipe washers, should he unplug sinks before a plumber is needed, should he be responsible for chimney sweeping, or clearing the roof and steps of snow and ice, or maintain the landlord's furnace in good working order. The matter is further confused by different types of housing; obviously the sole occupant of a single-dwelling house is expected to do more repairs than a per-

PUTTING THE LANDLORD IN DEFAULT ABANDONING THE PREMISES REDUCING THE RENT

seek approval to cancel the lease and abandon the premises after, and only after, the landlord has failed to carry out a court order to repair within the time established.

Before taking any action the tenant should put the landlord in default, that is, send him a registered letter demanding that he do the repairs. If he doesn't acknowledge the default you may then file suit.

If the landlord does not comply with the demands in your letter, then you might ask a lawyer to speak to him, or send him a demand letter. He could send the letter demanding that repairs be started within a few days and have a court action ready to serve on him if he doesn't respond. If these professional tactics don't scare him into compliance, and you decide to sue, legal aid handles these cases.

Whether in fact you will be permitted to do the repairs yourself and collect later is a question to be decided by the courts. There have been cases where, after putting the landlord in default, the tenant did the repairs and was later granted court authorization to sue for expenses. But these cases were generally limited to urgent and relatively inexpensive repairs. The type of repairs you could make without a court order but with a degree of hope that the court will be sympathetic with your plight and allow you to sue for expenses will be of that nature. Urgent is the key word. When in doubt see a lawyer.

Cancellation of the Lease

The final recourse, obtaining rescission (or cancellation) of the lease, should be used only as a last resort, when the landlord has refused to obey a court order forcing him to repair.

Under normal circumstances the tenant is not allowed to leave before the expiry of the lease; all of your obligations remain in force, despite the state of repair. And it is not sufficient just to pay rent; you must occupy the premises, because a good administrator wouldn't leave the place to vandals or frozen pipes.

The abnormal circumstance is when lack of repairs renders the place utterly uninhabitable. Then, and only then, does the tenant have any possible right to abandon the place. In fact, by the Civil Code, your right to do this is not certain.

Nonetheless, Durnford offers an alternative recourse for the tenant in the event of uninhabitability:

The tenant's position is not, however, as bleak as one might suppose from the foregoing. For while the contract remains binding until set aside by judgment or by mutual consent, there is another principle that comes to the tenant's rescue. Under the latin maxim non adimplenti contractus a party to a contract is not obliged to perform his obligations under the contract if and so long as the other party fails to carry out his obligations.

In leasing, the landlord undertakes to furnish enjoyment. This is the essence of the contract of lease and all his obligations as landlord are based on it. If he should fail to furnish enjoyment, and therefore not perform his part of

the contract, the maxim non adimplenti contractus has the effect of releasing the tenant from his obligations. It therefore follows that if the premises become uninhabitable or otherwise unfit for the purposes for which they were leased, the tenant may, after putting the landlord in default to repair, abandon the premises, and cease paying rent, without first having to sue to force landlord to repair or to obtain authorization to repair at his expense.

But even this is fraught with potential danger for the tenant. As Durnford points out, what if the tenant had not first put the landlord in default and he performed the needed repairs shortly after the tenant had left? The tenant stands to be sued for damages and he may be required to move back into the place.

Should your place suddenly become unbearable (like when the furnace breaks down in the dead of winter) and you decide to embark on this risky venture, there are a few points to keep in mind: 1) always put the landlord in default by sending him a letter where there is time, 2) sue for cancellation of the lease shortly after you abandon and 3) make sure you have a very good explanation to give to the courts.

Uninhabitable Conditions

What is meant by uninhabitability? Generally, it means that the place is unfit for peaceful living or any other purpose for which it was rented. More specifically, uninhabitability can arise from a number of defects, such as: failure to keep the place adequately heated or, where this is the tenant's responsibility, failure of the landlord to provide adequate facilities for heating by the standards of the Montreal housing code (difficulty with heating that is minor or of short duration does not give the right to abandon); incomplete construction, including failure to install running water; condemnation by municipal authorities for reasons of safety or uncleanliness "to the extent of causing a serious peril to health" (but mere contravention of the city by law is not sufficient cause to abandon - the defects must cause leasing of the dwelling to become illegal); infestation by vermin like rats, bedbugs, silverfish and cockroaches in very large numbers, (which, practically speaking, means that they return despite attempts to exterminate).

In all of these cases there must be a state of emergency before you can legitimately abandon the premises. And you will be in a better position when you have the backing of the city health department or at least witnesses or photographs.

How long must the tenant endure uninhabitable conditions before he is justified in leaving with no intention to return? The courts have, and will, vary their judgement with the urgency of the problem (a broken furnace being more urgent than cockroaches) and with the landlord's willingness to repair as quickly as possible. Durnford based the following comment on judgements at numerous trials:

Where the courts are faced with a situation where the tenant moves out despite diligent efforts to repair quickly being made by the landlord which are expected to take only a short time, they will not

be too sympathetic with such a tenant. Nevertheless, where real uninhabitability exists (as opposed to a mere need for repairs to be carried out concerning which the landlord clearly has the right to a reasonable time within which to repair), there would seem little doubt of the tenant's right to abandon.

A final note: if your place becomes uninhabitable you do not have to abandon. You have the option of staying in the place while at the same time pursuing court authorization for the cancellation of the lease.

And of course you may elect to pursue your rights under the Civil Code to force the landlord to repair or to do them yourself at his expense and continue to live in the place until expiry of the lease.

Pressure Tactics

So much for legal channels. There are ways to move landlords without them.

If you have problems with bugs, rats, plumbing, unbearable smells or other unsanitary conditions, you can phone the city health department (872-2421) and ask them to send an inspector. He will file a report and send a letter to the landlord demanding that he make the necessary repairs within a reasonable length of time. The inspector is supposed to return to see that things have been done satisfactorily. If he doesn't, call him back. While this may take some time, it generally takes less time than court proceedings, it doesn't cost you anything, and once the city gets involved they will take over the whole affair. (See below.)

If you have a potential fire hazard which the landlord refuses to remedy, phone the fire department (872-3791) (See below).

You have every right to send a registered letter listing the things wrong with your place to both the landlord and the city health department. Tenants associations can be helpful in giving advice in this respect, and they may be able to tell

you to what extent the landlord is responsible for your particular problems.

Landlords are often receptive to the tenant's offer to make repairs if he will deduct the cost from the rent over several months. If you make such an agreement (or any other agreement) it is a good precaution to get it in writing and signed.

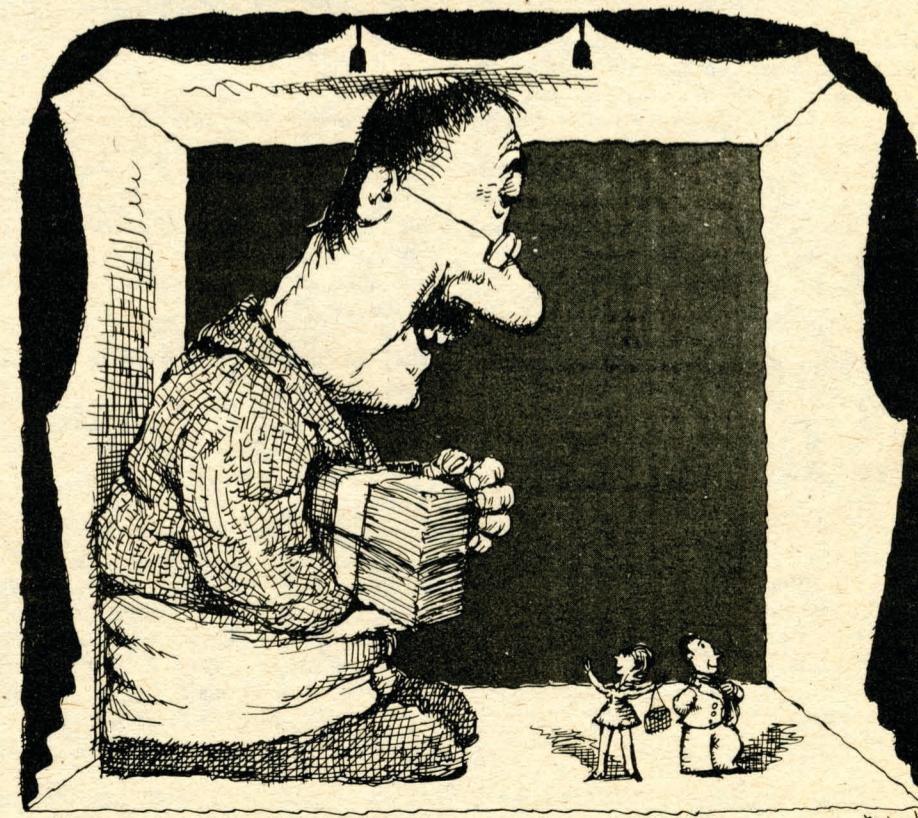
Should you want to leave the premises and the landlord agrees to cancel the lease, get his copy of the lease and a signed letter releasing you from the contract. If there is any confusion you might offer to pay one month's rent to serve as notice of termination, and on the cheque write: "in full and final discharge of any and all claims".

If you are one of a group of tenants who are dissatisfied with the landlord's performance you might try picketing his home. Before doing this, you should check with the local police about your right to demonstrate in this situation, remembering that you may be trespassing on private property.

Withholding Rent

Legally speaking, a tenant is never allowed to withhold any of the rent unless he has the landlord's consent (which you should get in writing). The courts do have provision for authorizing a reduction in rent, in part or in full, when the landlord has failed to live up to his responsibility to provide enjoyment. But the courts or the rental board should decide how much of a reduction is justified.

Practically speaking, however, reducing the rent, when used cautiously, can be an effective pressure tactic to force the landlord to do what he should be doing. In fact, if the case goes to court they may rule that a reduction had been justified. (Some legal types argue that if you don't withhold some rent as a gesture of dissatisfaction, it may be construed as willingness on your part to put up with less enjoyment than you are entitled to.)



**LANDLORD'S RIGHT TO CANCEL A LEASE
CALLING THE HOUSING INSPECTOR
EXCERPTS FROM THE CITY HOUSING CODE**

In the event that the court rules a reduction was not justified, you could be held liable for the amount of rent withheld in addition to the court costs (such as lawyer's letters) up to the time you decide to pay. You do not pay any penalty charges.

Tenant Lockout

Just as you cannot abandon the premises without official cancellation of the lease or consent, so the landlord cannot, under any circumstances, throw you out or cancel the lease without court authority or your consent. He may have grounds for eviction if you break any of the terms in the lease, if you fail to comply with your lawful duties, and most certainly if you stop paying rent. But in every instance the must proceed through the courts.

Under the present law, the landlord can take court action against you if you have not paid the rent within three weeks of the date on which it is due. When the landlord takes an action to evict you, he can also seize your belongings (except those things which are related to your means of livelihood). However, you have the right to withhold up to \$1000 worth of goods unless the landlord sends you a notice saying that he will forgive any rent you owe if you vacate within five days; if you don't leave he can seize everything.

Should you ever return to your place to discover the door padlocked and your furniture missing or lying on the street, and there has been no legal action taken against you, phone the police and/or a lawyer.

Our thanks to lawyers Paul Baatz and Joe Silver.



The Housing Code

It is sometimes hard to believe, but Montreal has a housing code. By-law 3122 sets forth what are to be considered minimum standards with respect to safety, health, sanitation and consequently the tenant's enjoyment for every city dwelling.

But if you're wondering why you're still sharing dinner with rats, sleeping with bugs, swearing at the stench exuding from a leaky sewer, and all the while bemoaning the fact that you can't have a bath because the hot water only flows from the hot water tap at a rate of two gallons an hour, the answer lies not in the standards of the code but in its enforcement.

The code merely lays out what should be; it has nothing to say about who is responsible. That is the business of the civil law legislators, the rental control board, the landlord and the tenant, and not infrequently, a skillful lawyer. While the landlord is generally responsible for the major construction requirements, the tenant has some responsibilities; the exact division of labour should be thrashed out in the lease, in accordance with the law.

Inspection

Most honest landlords will take it upon themselves to do the majority of repairs required by the code. And one community lawyer says that he demands that the landlord do all of them, except where defects have been caused by the tenant.

If you are suffering a problem which you think is violating any of the requirements of the code, you can phone for an inspector or to visit your place (872-5533 or 872-2881).

If in fact there is a violation, the person responsible (perhaps, you) will be asked to make the repairs within a certain period of time. If, upon second inspection, the repairs have not been done within the time specified, the city housing department (which is responsible for administration of the code) will send a letter of non-conformity with the standards of the code. This time, if the person fails to conform, the city can levy a fine. It may also take the case into court.

Delays

Unfortunately, many small landlords just don't have the financial resources to make the necessary repairs. Under these conditions, the landlord will sometimes be given a delay (except when there is serious peril to health). In addition, the code has provision for making grants where the cost of repairs is in excess of \$2000. But all this takes time. Your lease may have already expired.

Another unfortunate, but somewhat less understandable, problem exists with the big time slum landlords, who may be big on cash but not too big on conscience.

To be fair, the code provides the landlord with ways to appeal a housing department ruling. He may appeal to an arbitration committee, which is composed of a group of independent citizens chosen by the city. Or he can take the city to court.

Such recourses are undoubtedly desirable. However, there seems to be nothing the housing department can do to prevent the cunning from using them to sidestep their lawful obligations. Many cases have

been held up pending arbitration or court decisions, while the tenant sits powerless to enjoy even the minimum of living conditions.

Yet another loophole exists for the landlord faced with an order to repair. He can sell the property, and once that happens, the entire procedure, with arbitration and court obstacles, begins all over again with the new proprietor. Point St. Charles community lawyer Paul Baatz claims many dwellings are owned by corporations which avoid responsibility by selling the places back and forth between subsidiaries.

The Code

The following are excerpts from the City of Montreal Housing Code (By-law 3122):

ARTICLE 4-2. — Use and maintenance of open spaces

An open space shall be kept constantly clean, free of any harmful or poisonous plants and at all times kept free of any garbage, rubbish or debris of any kind.

Any condition liable to cause the presence of vermin or rodents shall be removed from open spaces and when they are infested all necessary measures must be taken to destroy such vermin or rodents and prevent their reappearance.

ARTICLE 5-2. — Maintenance of accessory buildings

Any condition liable to bring about the existence or presence of vermin or rodents shall be eliminated from any accessory building and if the latter is infested all necessary measures shall be taken to destroy such vermin or rodents and prevent their reappearance.

ARTICLE 6-1. — Buildings unfit for housing

Any *main building* which constitutes because of *physical defects* or any other reason a hazard to the safety or health of its *occupants* or of the general public shall be deemed to be unfit for housing.

Without limiting the application of the preceding paragraph, any *main building* which presents any of the following characteristics shall be deemed unfit for housing, that is:

- any building the physical stability of which is not sufficient to resist the combined stresses of live loads, roof loads and wind pressures and which for this reason or because of construction defects constitutes a hazard to the safety of its occupants or of the general public;
- any building without heating or lighting facilities, drinking water supply or sanitary facilities adequate to ensure the comfort and protect the health of its occupants;
- any building infested with vermin or rodents to such a degree as to constitute a menace to the health of its occupants;
- any building which is in such a state of deterioration or uncleanliness as to constitute a constant menace to the health and safety of its occupants;
- any building which has been left in an apparent state of abandonment.

ARTICLE 6-2. — General requirements

All constituent parts of a *main building* shall have sufficient physical stability to resist the stresses to which they are subjected and be repaired or replaced whenever necessary in order to avoid creating or causing any danger or accident.

**TENANTS ASSOCIATIONS
HEALTH AND FIRE INSPECTORS**

ARTICLE 6-3. — Special requirements

Without limiting the application of the preceding Article 6-2, the following special requirements apply:

A — Exterior walls

All brick or stone facing or veneer as well as all stucco and wooden facing of any other material shall be kept in good repair, and be repaired or replaced whenever necessary in order to prevent, as much as possible, any infiltration of air or water.

Masonry-work joints shall be reasonably water-tight and restored whenever necessary.

All brick or stone facing or veneer shall be cleaned at regular intervals and all wooden facing or facing of any other material shall be cleaned or repainted so as to be kept clean.

B — Foundation walls

Foundation walls shall always be kept in such condition as to prevent the access of vermin or rodents.

All parts of the foundation walls which are in contact with the ground shall be so treated as to prevent as much as possible the infiltration of water in cellars and basements.

C — Roofs

Roofs shall at all times be kept free of any accumulation of snow or ice liable to constitute a hazard to persons or property.

D — Cellars

Cellar floors shall be so kept as to prevent the infiltration of water and if the Director deems it necessary, covered with a concrete floor or surfaced with stone dust over a bed of crushed stone.

Cellars shall be ventilated by means of openable windows or other openings in exterior walls having a total area equivalent to at least 1% of the floor area.

Openings shall be arranged in such manner as to properly ensure the adequate renewal of air, and shall be equipped with metal screens, in order to prevent the access of vermin or rodents.

E — Exterior doors and windows

Exterior doors and windows shall be so maintained as to prevent, as much as possible, the infiltration of air, rain or snow.

Window and door frames shall be caulked as needed and all their movable parts shall function normally and easily.

Doors and windows as well as their frames and casings shall be restored to good working order or replaced whenever they are damaged or defective and be painted at regular intervals in order to protect them and maintain a neat and tidy appearance. All broken glass shall be replaced.

Except when window frames are equipped with insulating glass, or the equivalent, all openings shall be fitted out with double windows during the cold season, from October 30 to April 30.

F — Balconies, galleries, catwalks, stairways, etc.

Balconies, galleries, catwalks, exterior or interior stairways, and generally all structures projecting from a main building shall be kept in good repair, be repaired or replaced whenever necessary, and be painted at regular intervals so as to maintain them in a neat and tidy state.

All balconies, galleries, catwalks, and exterior stairways shall be provided on all open sides with solid handrails or guardrails, as the case may be.

Balconies, galleries, catwalks and exterior stairways shall be kept free at all times of any accumulation of snow or ice liable to constitute a menace to persons or property.

G — Walls and ceilings

Walls and ceilings shall be kept in good repair and shall at all times be free of holes or cracks.

Coatings or other materials which are crumbling or which are in danger of falling shall be repaired or replaced whenever necessary.

H — Floors

Floors shall be kept in good repair and the flooring shall not contain any badly joined, twisted, broken, rotted, or other boards which may constitute possible accident hazards. Any defective part shall be repaired or replaced whenever necessary.

ARTICLE 6-4. — Basic equipment

All plumbing fixtures, water pipes, private drains, heating systems, water heaters, electric circuits and generally all existing basic equipment shall at all times be maintained in good working order.

c) any dwelling infested with vermin or rodents to such a degree as to constitute a menace to the health of its occupants;

d) any dwelling which is in such a state of deterioration or uncleanliness as to constitute a constant menace to the health and safety of its occupants;

e) any dwelling located in a cellar or accessory building.

ARTICLE 7-5. — Specific stationary equipment

A — Plumbing

The kitchen sink, the washbasin and the bathtub or shower shall be supplied with cold and hot water.

The hot water shall be delivered at a minimum temperature of 110° F.

B — Heating

Every dwelling shall be heated through a central heating system, or by means of a separate appliance either of which shall be capable of maintaining a temperature of at least 68° F. in each habitable room and in bath-

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ASSOCIATION DES LOCATAIRES,
428 Boul. St-Joseph est,
849-3211
Co-ordinator, Paul Lippé
Free services informing on tenants and proprietors rights. Judicial aid in certain personal causes. Office open from 9:30 a.m. to 6 p.m.

ASSOCIATION DES LOCATAIRES DE COTE-DES-NEIGES
5319, Gatineau, Montreal.
738-0101
Consultation and defense of tenants rights.

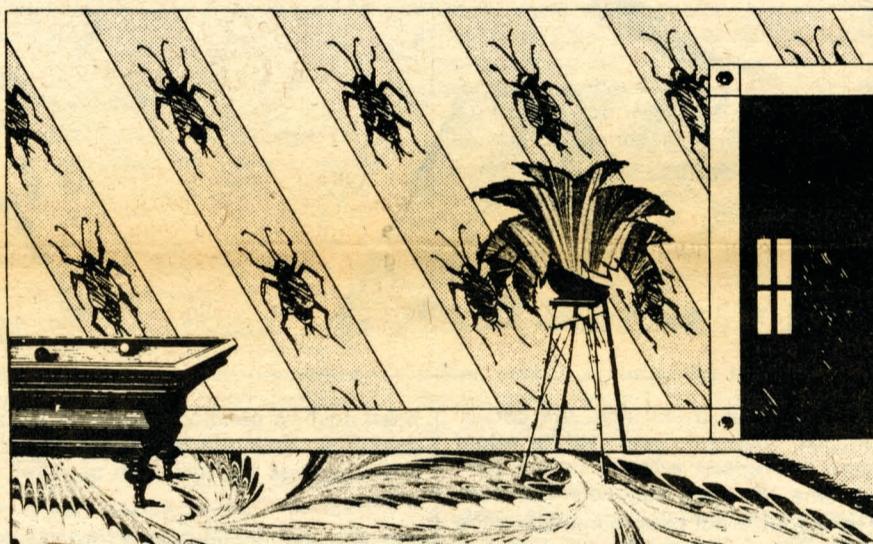
SERVICES AUX LOCATAIRES DE MONTREAL
Conseil Central de Montreal, 1001 St-Denis, Montréal. 842-3181.
For booklets and information concerning rents see Mr. Desmarais (Jacques)

City Fire Inspector - 872-3791

Open from 8:30 to 4:30 weekdays; closed weekends. If you call to complain in the morning, they will send an inspector during the day, at the latest the following morning. They respond to individual calls "always", according to Captain Lalonde. If they recognize a hazard, they pressure the proprietor — or the tenant if it is his responsibility. If nothing is done after the party has been warned, a liaison officer brings the case to court. That can take time, but they promise results. In general, pressure is more efficient if a group of tenants have the same complaint to make.

Regulations and information concerning fire prevention are available at the city clerk's office at City Hall. In addition, the fire department plans to send a booklet to all city households in the near future in an effort to make the public better aware of proper emergency procedure.

City Health Inspector - 872-2421
If you can reach the office by phone,



All necessary repairs shall be made to them and they must be replaced whenever necessary in order to provide the comfort and health of the occupants and protect them against any fire or other hazard of any nature whatever.

ARTICLE 6-6. — Vermin and rodents

All conditions liable to bring about the existence or presence of vermin or rodents shall be eliminated from any main building and if the latter is infested all necessary measures shall be taken to destroy such vermin or rodents and prevent their reappearance.

ARTICLE 7-1. — Dwellings unfit for housing

Any dwelling which constitutes a menace to the safety and health of its occupants because of physical defects or for any other reason, shall be deemed unfit for housing.

Without limiting the application of the preceding paragraph, any dwelling having one or the other of the following characteristics shall be deemed unfit for housing, that is:

- any dwelling which constitutes a menace to the safety of its occupants because of a lack of exits or physical stability;
- any dwelling without heating or lighting installations, drinking water supply or sanitary facilities adequate to ensure the comfort and protect the health of its occupants;

rooms and toilets, when the temperature outside drops to 20° F. below zero.

Every heating appliance other than an electrical appliance shall be connected to a chimney or flue in accordance with the requirements of the by-laws in force.

Tenant's Associations

The following is a list of community organizations which may be of some assistance with housing problems and many other legal difficulties:

**CENTRAL MONTREAL TENANTS AND ROOMERS ASSOCIATION
ASSOCIATION DES LOCATAIRES ET CHAMBREURS DE MONTREAL-CENTRE**

For health hazards (no hot water, cockroaches, etc...), rental raises, information and help, and especially group power to pressure landlords, 845-7679, 3545 St-Urbain.

Meetings every Thursday night at University Settlement at 7:30.
3553 St-Urbain. 842-8836

CITIZENS RIGHTS AGAINST BAILIFF SEIZURES (C.R.A.B.S.), 935-4691, 672-2067.

RENTAL BOARD
GOOD DEALS ON FURNITURE
GOOD DEALS ON BOOKS

you're lucky, though it is possible. Or you can write, or go down to their counter and wait for service, at 1125 Ontario East, room 305. We have conflicting information concerning response. They say they will send an inspector the day after a complaint is filed, except during holidays or moving times, when it may take two or three days to get back to you. However, one lawyer told us they can take up to two weeks.

They respond to all reasonable individual calls.

When there really is a problem, they will order the party responsible to make the necessary repairs within a reasonable time. And they should come back to see things have been done things properly. If the landlord fails to comply with an order to repair, the department can, and does, take him to court. However, the landlord has several avenues of procrastination, so the case may take weeks.

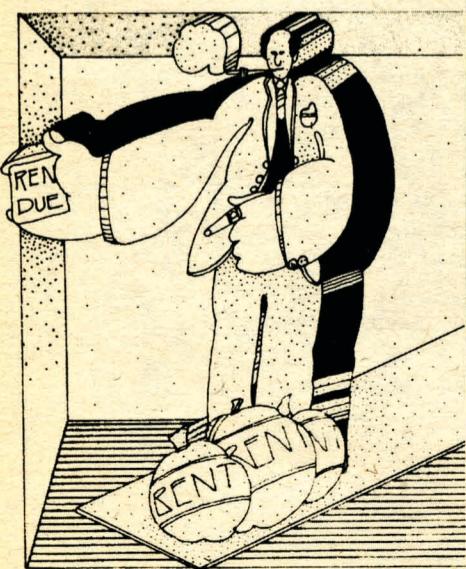
The health department does not do extermination itself but it can force the landlord or tenant to do it, depending on who is responsible. Most complaints they receive concern dogs.

The many and confusing health regulations may be obtained at the city clerk's office in the Hôtel de Ville on the second floor.

Quebec Rental Board, 360 McGill St., 873-2190.

The Rental Board decides on tenants' appeal on disputes over automatic prolongation of the lease, and against a rent increase when the lease has expired but they wish to remain in the premises. Appeals against unjustified rent hikes should be made within 60 days. The Board also deals with tenants' claims for a reduction in rent due to lack of repairs causing a reduction in enjoyment of the dwelling. Board offices are open weekdays from 9 to 4:30. They are very busy, so proceedings are slow.

Since Quebec Bill 59, which proposes sweeping changes in the area of appeal, is expected to pass before the end of the year, a full description would be better published at that time.



Furniture

Now that you've got the apartment and fretting about the lease, your thoughts may turn to cosying the place up, if you didn't forego the challenge by renting furnishings. The challenge of course is to spend less money doing it yourself, though you will have to spend more time, particularly since the ranks hunters are swelling. But bargains can still be found, and here are some ideas for the diligent.

Since the best bargain is something for nothing, the best hunting ground is still the garbage. But arm yourself with discrimination before going scavenging, because that mattress just begging to be taken or that funky old stuffed chair could be your undoing if it's loaded with bugs, irreparably rain-soaked or springless. Try to figure out why the piece was thrown out and whether you can cope with it better than its former owner. Quite often all that's needed is a bit of glue, a coat of paint or a simple repair. Though spring and fall are the best time since people are moving, garbage picking is a good year-round long-range activity.

Another possibility for hunting is demolition sites - especially if you're looking for potential board and brick bookcases or odd bits of wood, doorknobs, etc. A bit of discretion might be called for, though - if it's broad daylight and the demolition men are working, speak to them first and make sure that they're not saving everything, to avoid later trouble. And it's always safest to respect Keep Out signs.

If you absolutely must have a bed or table immediately, you'll have to resign yourself to shelling out and trying the used furniture store circuit. Before you do, look in the classified ads in the papers. It's easier to bargain when you're buying straight from the source. Besides the usual daily papers, there's a weekly paper called *Bargain News*, which is strictly classified ads. The ads cost the seller nothing, but he must state a price. The paper supports itself by its selling price, \$0.30.

Some stores:

Le Panier Central du Pauvre, on St. Catherine East corner Papineau, has good, but few pieces. Very reasonable prices - \$5 for dressers. Tables, sewing machines.

Le Touage, Marche aux Puces, corner Prince Arthur and de Bullion. An Opportunities for Youth project meant to continue through the year. They also get good pieces of furniture, but sell nothing under \$10. Getting in is the problem. They don't open half the time, and when they do they are slow to answer. Usually the furniture is very clean, ready for use.

Jacques et Narcisse Antiques, 372 Sherbrooke East. Two young men hold shop in apartment at the corner of Sherbrooke and St. Denis. Dressers, chairs and tables can be picked up at reasonable prices if unfinished. Finished furniture sells for approximately \$20 a piece but is well worth it.

Brothers RF Management Limited, 725 Decarie, St. Laurent. Old rugs, surplus

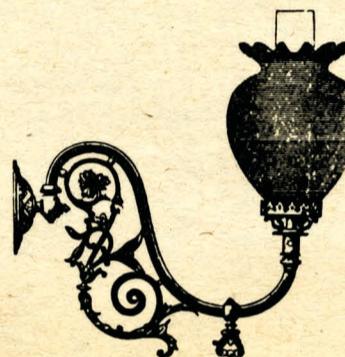
furniture, etc. at a variety of prices; good deals to be found.

Craig Econo-Mart, 275 Craig Street West, has a little of everything, rugs included. A real place to dig out a bargain - if you're patient.

Habemus Antiques, 450 Craig Street East. Fine pieces of old-fashioned furniture, but few. The nice thing about this shop is that it rents props for plays or window decoration or anything of the sort.

Les Frères Emmaus, 2526 Charland. Furniture, but also second-hand church benches etc. cheap.

Salvation Army, 1620 Notre Dame Street West. Mostly beds, chesterfields, easy chairs; the occasional dining room set. Bargains can be found, though prices fluctuate rather arbitrarily, it seems.



La Toile d'Araignee 1418 Notre Dame West. The secret here is to convince the owner that you want to do refinishing (painting if you're less ambitious) yourself. Pieces that he refinishes aren't expensive as antiques shops go, but the unfinished ones are quite cheap - if you can get to them before he does, and if you're quite frank about what you want to pay. He has a large warehouse a few blocks away stuffed with unfinished goodies. A fairly brisk turnover.

The Nearly New Shop, 1209 de Maisonneuve West near Drummond has books, kitchen utensils, rugs, furniture, old jewelry, picture frames, sports equipment, etc. Its pricing system is highly erratic - some price tags would rival ritzy antique shops' (like a rather grotesque Victorian sideboard for \$1,000 - later reduced to \$800); others are a steal (a brand new bed-sofa with cushions complete with corduroy covering for \$20) - if you go regularly and patiently you'll find bargains. And once a year they have a half price sale on most items, in addition to another sale on sheets, towels, bedspreads, etc., usually after Christmas. Their kitchen utensils are almost always reasonably priced - and there's good selection - coffee pots, frying pans, bread boxes, blenders, lemon squeezers, silverware. The turnover is good - another reason for frequent visits. They also receive and interesting selection of unusual items such as huge old flags and pennants, elegant hats, clergymen's garments, cigarette holders, hatpins, etc. All proceeds go to the Royal Victoria Hospital and the Montreal Children's Hospital.

Church rummage sales can also be a good source of furnishings. One of the best is held at **St. James the Apostle** corner of Bishop and St. Catherine, usually in the fall. It's so good, in fact, that there's usually a line up at least a half-hour before the doors open. Keep your eye on the Gazette and Star for notices of this one and others.

Books

Undoubtedly the most efficient way of getting books required and/or suggested for your courses is to go to the SGWU Book Store, which has two locations until October 13 - Birks Hall in the Norris Building for everything except English, French, Business and High School texts, which are in the Hall Building. Both stores are open from 9 a.m. to 8:30 p.m.; the Hall Building store closes from noon to 1 p.m. and 5 - 5:30 p.m. Both will be open Saturday, September 16 and Saturday, September 23. After that, everything goes back to the Hall building location. Though the Book Store isn't in a sale mood at the moment, they do have sales at various times through the year. If you can't come up with the price of new books or if you just like buying books (used and cheap), here are some ideas. Sir George people are particularly lucky to have quite a few bookstores within easy walking distance, but stores further afield are worth seeking out, too.

Your first stop should logically be the Arts Students' Association's used book sale in room 637 of the Hall Building (9 a.m. to 9 p.m. till September 20) since most of the books come from people who have taken courses you need books for. Other places good for used books or sales:

Rodick's 1484 St. Catherine West, just west of Guy

This is one of the friendliest bookstores in town. They have stacks and stacks of haphazardly arranged books on everything, but don't let the clutter deceive you. The staff seem to know every book there and are eager to please. There are lots of bargains but they're all mixed in with new titles, except for several stacks of 25¢ books on the floor in the back. There's also an outdoor bookcase with 10¢ books, which are mostly trash, but worth looking through for the occasional good novel. If you're patient and like digging around, it's a good place to spend some time.

Classics (hardcover) 1430 St. Catherine West between Bishop and Mackay is almost always having a sale of one kind or another, usually of the sort of book you wouldn't set out to buy but can't resist since it's on sale. They have the most complete selection of children's books (both paper and hardcover) in the city, as well as poster-size prints.

The Mansfield Book Mart, 2065 Mansfield near Sherbrooke, maintains a sale box all the time but their best deal, for people who want new books, is their annual sale in which all books are reduced by 30 per cent. They have a very good general selection, as well as a nice selection of art and photography books. Prints less hackneyed than Classics, nicely mounted, sell from \$1.98 up. And for good browsing (but expensive buying) they've got an antique corner featuring old books, maps and prints.

Cheap Thrills, at 1433 Bishop just below de Maisonneuve, buys and sells used books. While their selection was good but small late in the summer it should be bigger now, and prices are low. They also sell used records. Not open till after 11 a.m.

MORE TO COME

Ogilvy's book department, located at the rear of the first floor, always has a sales table, where normally high priced books are cut as much as half, sometimes more. Good art books can be found, as well as a general selection.

Mariette Books & Prints 1817 St. Catherine West

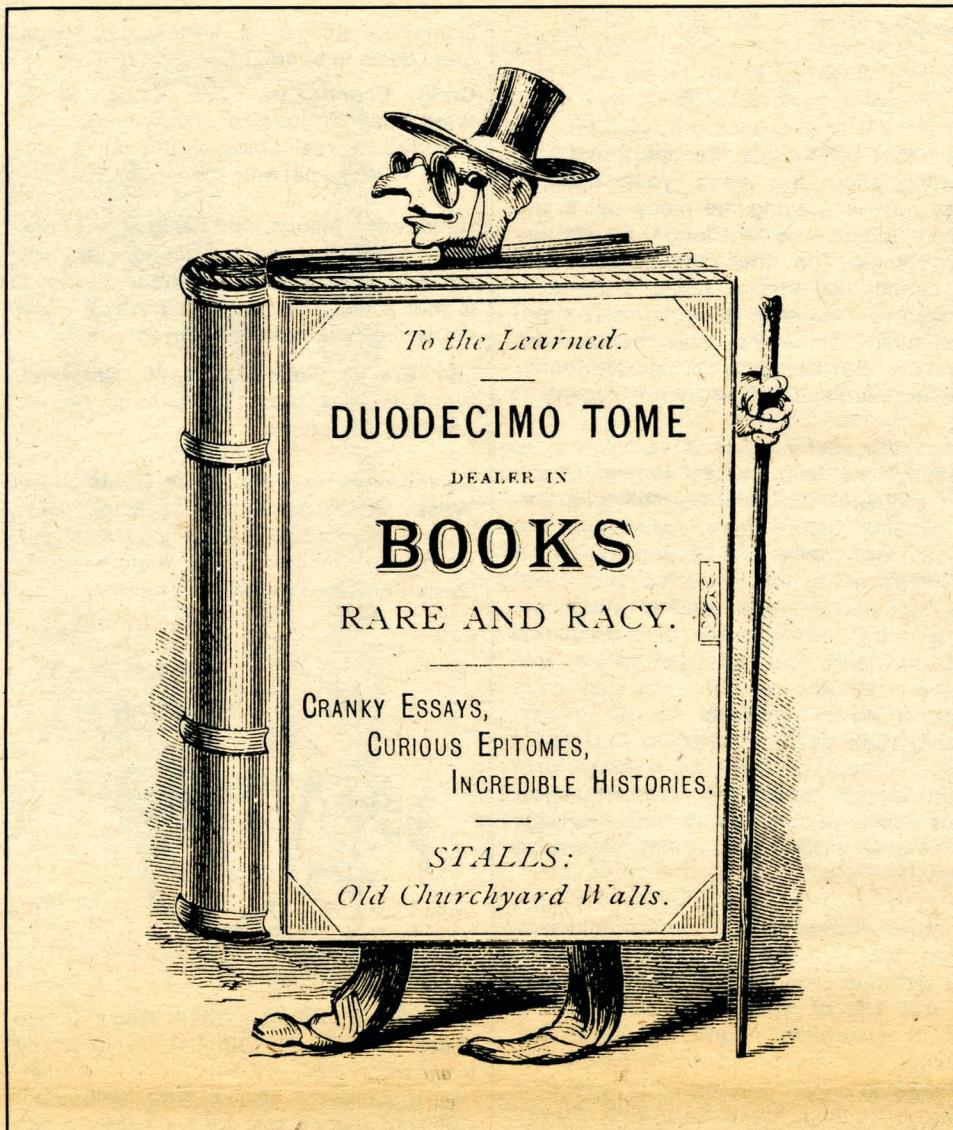
An odd shop. In addition to having continual sales on both new and used books and nice old Canadian and French prints (reasonably priced), they have a notable collection of pornography from classical and elegantly bound to modern British paperback Luxors ("Pussies in Boots", etc.) through which one can browse without feeling watched. In the back of the shop are several shelves of old socialist and communist tracts (the porno's in front). From time to time there are old National Geographics and Fortune magazines at good prices. Sometimes it's fruitful to inquire what they've got in the basement in the way of old magazines.

Browser's 3505 Park corner Milton

Mostly paperbacks, and very good regular sales. Good on orders. They're usually open till 8 and carry local magazines and papers. A general selection, with emphasis on fiction, history, sociology, psychology, philosophy.

N.D.G. Paperback Sherbrooke / Melrose

This is a relatively new hole-in-the-wall that sells only used books, mostly fiction and criticism, some textbooks. Prices are mostly 10 to 25 cents but go up to \$1.50 for originally expensive texts. They buy and sell and will even buy back what you've bought when you're finished reading it.



The Book Nook, 722 Notre Dame West, and the **Tally-Ho**, 738 Notre Dame West are close geographically and in what they offer. Both have huge selections of used books of all sorts at good prices. Not the least of their attractions is the fact that they're out of the booky district, in old buildings with creaky floors. Well worth the slight effort it takes to get there.

Diamond, at 5035 Sherbrooke West, vies with Rodick's for clutter, but here again the man behind the counter knows what he's got -- old mixed with new, paperback with hardcover. A challenging place to browse and considering the quality of the old books, the prices are good. Lots of art, history and reference books of all sorts.

And in passing...

And just in passing there are two excellent newspaper/magazine stores in the area especially worthy of mention: **Wolfe's News Depot** on Guy just below St. Catherine has an impressive selection of magazines and papers and friendly people. When asked their hours, they replied, "9 a.m. to 11 p.m., seven days a week, 365 days a year, including Christmas, New Year's, Easter, Thanksgiving or anything else", with some pride.

International News, at 2187 St. Catherine West near Atwater, in addition to a good selection of magazines and papers from far and near, has friendly and incredibly conscientious personnel (if they tell you to come back at 2 for the *Times*, you can believe them).

This supplement is the first of a series designed to help people better cope with, understand or even enjoy the intricacies of life in Montreal without hefty pocketbooks. The fact that certain things, such as the legal aspect of housing covered in this issue, are due to change, and other things may change unpredictably means that we'll have to continually update our information to avoid obsolescence. Our own time limitations will undoubtedly hamper our attempts to be as all-inclusive as possible. **We welcome corrections and additions to this number and suggestions for those to come.**

In the months ahead look for information on these areas:—

Consumer Goods and Services. Consumer rights, how to complain, suggestions on anything from skyhooks to used Superman sweatshirts, tips on sales tricks to be wary of, getting things repaired.

Recreation. Sports facilities, sports instruction, pool halls, low resource sports, community volunteer work, buying equipment.

Entertainment. Where to get cheap food and drink, good buys at movies, theatres; what's free, ethnic food.

Medicine. Clinics, cheap drugs, household substitutes, emergencies, vets.

Law. Basic rights, tips on dope, stolen goods, etc., legal clinics.

Joining Groups. What's available — pollution, music, dramatic, discussion, day care; what to do if it isn't available.

Housing (continued). Space improvement; tips on phones, utilities; how and where to look; adding some greenery.

Education. Ins and outs of Montreal librairies, lecture series, courses in arts and crafts.

Work. Ideas for jobs.

24-hour Services. Restaurants, clinics, laundromats, repairs, drug stores, food orders, stores, what's open Sundays.

Handicapped. Where and how to go to movies, stores, theatres; complaints.

Serendipity. Ideas for good walk; parks; churches; statues; alleys; finding antiques, odd things, etc.

Information. Free advertising, radio services, how to find things out.

Transportation. Hitchhiking, bike routes, 24-hour busses, avoiding charter fleecings.

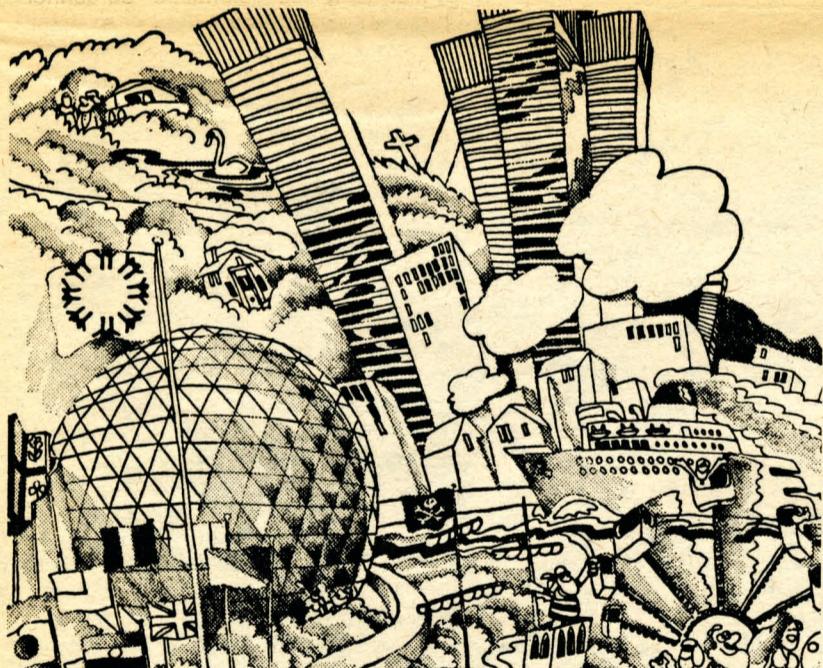
Ginny Jones, Don Worrall, Carmel Dumas

If you saw Expo 67 the way Neil Compton did, you really saw something

Neil Compton, the former chairman of English who died last July, originally prepared this piece on Expo 67 for Commentary. We selected this over others because, though dated in some ways, it seemed to best show the breadth and enthusiasm of Neil Compton's spirit.



Expo 67 has been greeted with such universal enthusiasm (except, strangely, among British critics) that cynics may feel the fair must be doing something wrong. Can the nightmares bred by science fiction really be assuaged by this carnival vision of technological humanism? Are all those articles about Montreal, the swinging bilingual metropolis, really about the city we know, with its slums, rising crime rate, and smoldering racial animosities? Is the whole exotic complex no more than a huge delightful irrelevance?



The idea of the world's fair as an encyclopedic expression of faith in the pacific harmonies alleged to be implicit in technology, world trade, and "enlightened" nationalism dates back to the great London Exhibition of 1851. Here, for the first time, the new environment being created by steam power, machine production, and international commerce was dramatized in a form comprehensible to the average citizen. Appropriately, the exhibition was housed in Joseph Paxton's glittering Crystal Palace—the first great modern building (four times the size of St. Peter's) to forsake masonry in favor of prefabricated, mass-produced units of glass, iron, and wood.

However, the creative euphoria of 1851, based as it was upon an illusory dream of technological and capitalist utopia, could not last forever. The four great Paris exhibitions of the last half of the 19th century carried on the tradition and added to it, particularly in the daring steel-frame constructions of the *Palais des Machines* and the

Eiffel Tower, at the fair of 1889. But the Chicago Columbian exhibition of 1893 (a great contemporary success) is now generally regarded as having been an intellectual and artistic disaster remembered chiefly for the prophetic triumph of Little Egypt, pioneer of the great American art of exotic dancing. As the prospects for a genuine international polity grow steadily grimmer, and urban living becomes more brutally sordid, so there has been an increasing hollowness and frivolity in the verbal and architectural rhetoric of each succeeding fair. Meanwhile, the development of instant electronic communications and modern methods of photographic reproduction has seemed to make the very idea of a large exhibition to which people must go on complicated and expensive journeys as obsolete as the steam engine which started the whole sequence.

Not many Canadians were very upset, therefore, when, in 1960, Canada's application to the International Exhibitions Bureau for the right to hold a fair to celebrate the hundredth anniversary of Confederation was turned down in favor of a Soviet bid to commemorate the fiftieth anniversary of the Bolshevik Revolution. Nor was there a great deal of excitement two years later, when the Soviet Union changed its plans, and Canada was awarded the right to stage an exhibition in 1967 after all. After a little jockeying between the mayors of Canada's major cities, the contest was won by Montreal.

In 1963, a conference of artists, intellectuals, scientists, and administrators was called to establish a unifying theme for the exhibition. The choice fell upon *Terre des Hommes* ("Man and his World"), the title of Antoine de Saint-Exupéry's great book (1939, published in English as *Wind, Sand and Stars*). Saint-Exupéry's spirit dominated the early planning of the exhibition, particularly his vision of the machine as a device which "at first blush seems a means of isolating man from the great problems of nature, (but) actually plunges him more deeply into them." Man's task, according to Saint-Exupéry, is to try to colonize, to humanize the machine world. "We are emigrants who have not yet founded our homeland." And one of the means of binding man to man in a new global community is the fellowship of technological craftsmanship which "binds men together and fashions for them a common language." The least that can be said for this choice of theme is that it was appropriate for an exhibition planned and executed by a huge team of French and English Canadians who had to cope with language problems in addition to the normal difficulties encountered by hastily assembled organizations.

So seriously was the "Man and his World" idea taken, that there was talk, at one time, of making the entire city of Montreal the exhibition, locating pavilions and experimental housing schemes in blighted areas where they might have formed the nuclei for urban renewal. Sad to say, this plan foundered in face of the brute complexities of real-estate valuations.

It is perhaps an open question whether Saint-Exupéry would recognize his vision in Expo as it finally emerged.

World's fairs are above all opportunities for architects to experiment with the kind of building which would ordinarily be too expensive or too risky to undertake. There seems to be something liberating about the thought that one is building for the moment—not for all time. In most cases this freedom leads to the creation of nothing more interesting than a bizarre or delightful *jeu d'esprit*, but every fair worthy of being remembered includes at least one or two structures which enlarge the grammar or the vocabulary of the architect's language.

Expo contains an unusually large proportion of successful buildings of the first type. Among those worth mentioning are the pavilions of Japan

(Yashinobu Ashihara), a kind of elegant log cabin made of precast concrete blocks; the Netherlands (Eykelboom and Middlehoek), supported by a tubular aluminum frame exposed outside and above the walls and roof; Africa Place (John Andrews), which houses the displays of several African states in a brick-and-plywood setting which succeeds in suggesting the ambience of an African market quarter without ceasing to be contemporary; Cuba's witty architectural pun (Baromi, Garatti, da Costa), an extravagant and highspirited juxtaposition of geometrical forms; and Venezuela (Carlos Rau Villanueva), three enormous, brightly enameled pop cubes. This is long enough for a catalogue of brief comments, but I feel uneasily that I might have added three or four more pavilions which equally deserve a mention.

Among the theme pavilions, two are of special architectural interest. Man in the Community (Erikson and Massey) is housed in a tapering tower of laminated wooden hexagons corbelled one on top of the other. Light filters into the structure through plastic sheets which close the gaps between the timbers, and the top of the cone is left open allowing rain to fall into a large central reed-bordered pool beneath. The general effect—faintly Oriental—is one of elegant exaltation.

Much more brutal and assertive are the matched pavilions of Man the Explorer and Man the Producer (Affleck, Desbarats, Dimakopoulos, Lebennold, and Sise). These are made up of huge truncated tetrahedrons, constructed out of massive steel frameworks which have been allowed to go rusty, and connected to one another by large open galleries. Though there was not enough time for the architects to carry out the elaborate mathematical studies that would have made full structural logic and economy possible, these buildings have a gloomy grandeur which is a refreshing contrast to the lightness and frivolity of most of the structures surrounding them. So far, they have been unpopular with the general public (who object to the rust), but amateurs of architecture may remember the Piranesiesque drama of these buildings long after the rest of the fair has become a hazy memory. Unfortunately, the full shock of the design is cushioned, for those who view it from outside, by an inappropriate facade of shingle; only from underneath and within do the melancholy arches and shadowy vaults exercise their full romantic power.

In general, those countries which tried to make the most powerful impression upon visitors muffed their opportunity. The USSR, in particular, tried valiantly to break out of its stereotyped reputation for stodgy and old-fashioned exhibition architecture, by commissioning an aggressively modern pavilion (credited to M. V. Posokhin, but at least partly designed and entirely constructed by Italians). Its huge ski-jump of a roof, upon which is suspended the whole weight of the building, is supported in tension upon two gigantic V-shaped steel struts (the pavilion is said to contain as much steel as a 30-story office block). Unfortunately, the architect surrounded the whole structure, including the struts, with a glass wall (also hung from the roof) and the exhibitors stuffed the building uncomfortably full of things to look at, with the result that the structural drama is concealed by wall and bric-a-brac, and the pavilion looks as though it were nothing more than a roof supported in the boring old way by four walls.

Britain and France both spent a great deal of money to produce pavilions which, seen side-by-side, seem like caricatures of their national stereotypes. The British pavilion (Sir Basil Spence) is an immense, stolid, concrete structure which suggests, to those who stand on its plaza, a rocky island or a battleship. I don't believe that Spence intended the effect to be taken seriously enough to deserve the scorn that has been heaped upon its "pretentious cliché-ridden rhetoric" (he originally planned a huge pop design based on the Union Jack), but it certainly is not the kind of building of which architectural history is made. France, anxious to exploit its renewed love affair with Quebec (after two centuries of mutual unfaithfulness), has lavished millions on a huge chauvinistic exercise in Gaullist baroque—eight floors (count them!) of galleries surrounding a central well, the whole design confused and pretified by a meaningless facade of aluminum strips. It is a pity that both pavilions look as though they were built to last six centuries rather than the duration of the fair, six months.

continued next page

With the possible exception of Man the Provider and Man the Explorer, none of the buildings discussed so far is likely to find its way into architectural history books. A number of Expo buildings probably will, however, and, interestingly enough, they qualify for similar reasons. If Expo is, in any sense, an indication of the direction in which architecture is developing, then it signals the approaching end of the kind of uncluttered rectangular shape that has dominated "good" design for sixty years.

In comparison with the two most exciting and prophetic pavilions at Expo, even Habitat may seem heavy, square, and conventional. Buckminster Fuller (for the U.S.) and Frei Otto (for West Germany) have each produced buildings in which lightweight materials and sophisticated mathematical calculations combine to achieve miracles of grace, lucidity, and structural economy. Both eschew straight lines and rigidity of structure—but there the similarity ends. J. M. Richards has suggested that the two pavilions respectively represent classic and romantic applications of the new architectural technology.

Fuller's enormous transparent geodesic sphere, 20 stories high and 250 feet in diameter, is a network of triangulated aluminum tubes supporting an acrylic plastic skin. Automated shades (controlled by a computer) regulate the amount of sunlight penetrating the interior, and the skin is equipped with "pores" that enable the structure to breathe as though it were an organism. Seen from within or without, in darkness or in light, the pavilion is endlessly various and fascinating. Fuller's building completely upstages the exhibition it houses ("Creative America," designed by the Cambridge Seven): though there is a refreshing lack of industrial self-assertion or patriotic rhetoric, and the initial view of brightly striped space-capsule parachutes and huge op-pop paintings is breathtaking, the slightly campy display of space equipment, Hollywood trivia, patchwork quilts, Indian war bonnets, Civil War memorabilia, and the like is too casual and offbeat to stand up to the architectural drama in which it is set.

The West German pavilion, like an enormous surrealistic circus tent, consists of a translucent plastic roof suspended beneath a mesh of cables slung between a number of raked masts of various sizes, the largest rising to over 120 feet. The huge, mysterious, irregular space enclosed by the "tent" is lit, during the day, by sunlight filtering through the plastic (which is punctuated by occasional "windows" of clear material). At night, the whole building gives off a warm, romantic glow. Otto's pavilion, though just as satisfying in its own way as Fuller's, does not compete with its exhibits: the effect is graceful, intriguing, and exhilarating, but not overwhelming. The presence of these related but totally dissimilar buildings a few hundred yards from one another suggests that the new architecture offers unprecedented freedom of expression to those who can master its grammar. Both Fuller and Otto are chiefly famous as structural theorists, and neither of their pavilions could have been erected without the aid of computers; but one of them descends artistically from the builders of the Parthenon, while the other is the heir of the great anonymous architects of Chartres, Ely, and Cologne.

After the architects, sculptors have the most reason to be grateful to Expo for opportunities to practice their art on a large and expensive scale. Haters of modern sculpture will find hundreds of grotesque and bizarre objects upon which to vent their spleen (I have already seen one man give Michael Snow's *Walking Woman* a vicious kick on the shin). The blowtorch is replacing the chisel in the sculptor's bag of tools, and the comparatively few orthodox stone figures that dot the exhibition site look rather demure and out-of-place in the midst of so much rusty iron and bent aluminum. Most

of the pieces are rather good fun, as though the sculptors were in a holiday mood. There are lots of mobiles, including a ferociously corroded sea-monster by Gerald Gladstone that rises clanking from a lake (when it is in working order) and spits fire (when the pilot light is on). Nobody will be very surprised to learn that the most widely publicized commission for Expo, Alexander Calder's *Man* (48 tons of stainless steel, 67 feet high by 94 feet wide), is no more than an exercise in empty heroics. It is sad to see an artist of such wit and talent allowing himself to be seduced into attempting such a pretentious gesture.

If there is one art which dominates Expo, it is cinema. Not the old-fashioned kind which tells a story or reproduces the appearance of life. Every pavilion has a few small screens upon which loops of ordinary two-dimensional film flicker repetitively, half noticed among the clutter of other attractions. But the crowd-pleasing block-busters are the spectaculars, presented in special theaters with wrap-around or multiple screens, and projectors aimed above, below, and even at the audience, their images multiplied or distorted by prism or mirrors. Some of these film "experiences", have a stunning sensuous and emotional impact, but nearly all of them lack the kind of paraphrasable content that would make them easy to describe.

The most ambitious and pretentious is the National Film Board of Canada's *Labyrinth* (Roman Kroiter), housed in an enormous specially designed building (Bland, Lemoyne, Edwards, and Shine). As the audience moves through its mysterious galleries, it is exposed to a series of indescribable kinesthetic experiences loosely based on the legend of the Minotaur. Though a sociologist (Fernand Cadieu) and a literary critic (Northrop Frye) were consulted on the scenario, *Labyrinth* achieves its most vertiginous effects through the close collaboration of film director and architect—perhaps a prophetic partnership for the future of art.

There are so many other interesting film presentations, modest only in comparison with *Labyrinth*, that it would take an article in itself to describe them, even if I had been able to find time to see them all.

Canadian film-makers may justly claim that they have more than met the unprecedented challenge offered by Expo. They have turned out an astonishing volume of work, much of it first-rate—particularly some of the films made for theme pavilions. But the undisputed cinematic champion of the fair is Czechoslovakia. Not content with mounting a conventional exhibit of surpassing beauty and intelligence, the Czechs offer no fewer than four extraordinary film presentations.

Two of them feature a combination of live and cinematic performances. *Laterna Magika* (Pavel Prochazka), which was a success at the Brussels fair of 1958, confuses flesh and film in an astonishing counterpoint of reality and illusion. Performers argue, converse, and make up mixed duos, trios, and quartets with one another and their own images on the screen, until the audience happily loses its ability to distinguish shadow from substance. *Kino-automat*, a more frivolous entertainment, involves the audience in the development of the plot. At twelve crucial points, the actor who plays the hero stops the action and calls for a vote on what should happen next. The audience chooses between two alternatives by pressing buttons set into the arms of their seats. The result is automatically tabulated, and the majority gets its way. Unfortunately for middle class morality, no audience has yet decided that the man whose wife is away for the week-end should refuse to open his door to the towel-clad blonde who is locked out of her apartment!

Roman Kroiter is supposed to have said, rather grandiosely, of *Labyrinth*, that those who see it will never again be quite the same. This is probably true of the whole

film experience offered at Expo. With its annihilation of the detached observer and its blurring of the boundary between illusion and reality, it may constitute the greatest blow to old-fashioned book culture since Joe Shuster began to draw *Superman*.

Expo's hypnotic power is attested by the large numbers of visitors who come to scoff, but end by succumbing, with almost childlike enthusiasm, to its spell. The sheer colorful improbability of its streets, canals, and vistas is a lift to spirits jaded by the visual sterility of most urban environments. We may be perversely loving a quintessential image of our intellectual and cultural chaos, but most of us cannot help ourselves.

However, the planners of the exhibition wished to do more than hold a flattering mirror up to our own contradictions and confusions. They hoped to present a vision of man as he might be if he were to take seriously Saint-Exupéry's injunction to colonize the machine and make it truly human. It is no slur upon the achievement of these talented men to suggest that they failed in this impossible task. There were too many insuperable obstacles in the way.

Politics, to begin with. This "universal and international exhibition" contains no representation from China, Spain, Turkey, Pakistan, Portugal, Brazil, Argentina, or Poland—to mention only a few large and obvious omissions. The list of participating countries is almost entirely the result of diplomatic or economic circumstances beyond the power of Expo to control. The reality of international conflict is only vaguely or generally recognized in Expo, for similar reasons. Exhibits have had to be placed with national sensibilities in mind. There seems to have been a kind of involuntary agreement to pretend that China and Vietnam do not exist; and the picture of a sorrowing Turkish Cypriot widow had to be removed from the International Photography Exhibit at the insistence of the Greek Commissioner General. Everyone knows that the pill and its mechanical equivalents hold out one of the best hopes for controlling the population explosion (the effects of which are dramatized all over the exhibition), but religious politics seem to have imposed a virtual ban upon the mention of birth control. (I won't go so far as to claim that there is no mention whatsoever.) Surely Expo—the expression of a country which prides itself rather unrealistically on its role as a kind of international honest broker—missed a golden opportunity to confront its visitors with all the real problems of their world, letting the political chips fall where they might.

Naturally, the various national pavilions are full of big and little lies about life back home. Most of these take the form of *supp^{ressio} veri* rather than *suggestio falsi*. India offers not a hint of poverty and starvation; the U.S. ignores the civil-rights movement and the War Against Poverty (as well as That Other War); Thailand, an Asian Uncle Tom, pretends that the whole country is like a gigantic set for *Anna and the King of Siam*; Greece, rather inopportunistly, boasts of being the birthplace of democracy; and Quebec stresses the massive homogeneity of its population, conveniently forgetting its large and heterogeneous English-speaking minority. In face of all this deliberate deception (or self-deception) little moments of truth shine like good deeds. The British poke fun at many of their own national peculiarities—though even they don't make jokes about xenophobia, the housing shortage, or color prejudice; and the Italians are honest enough to represent contemporary religious life with trashy plastic madonnas rather than masterpieces from the past. But the most bracing note of realism in the whole of Expo is the pavilion of the Indians of Canada, paid for out of public funds, to the eternal credit of the federal government. This mounts a devastating attack on the treachery and folly of the white man's relations with the red man during the past three hundred years. Some masochistic paleface quirk has made

the Indians' show very popular, and there is reason to believe that the message is sinking in. (It would be too much to expect the Indians to devote any space to the shortcomings of their own cultural tradition.)

Expo's theme pavilions make a valiant effort to deal honestly and systematically with the contemporary challenge to man and his world, and there are some minor masterpieces of clarification and popularization. The main obstacle to communication is not any intellectual or artistic failure, but the brute limitation of human flesh. The most ardent seeker after self-improvement has to draw the line somewhere. I found my attention span repeatedly inadequate to the demands being made upon it—even though I kept reminding myself that I had better keep alert if I wanted to produce this article. Others who lack the spur of duty or profit many switch off even earlier than I did.

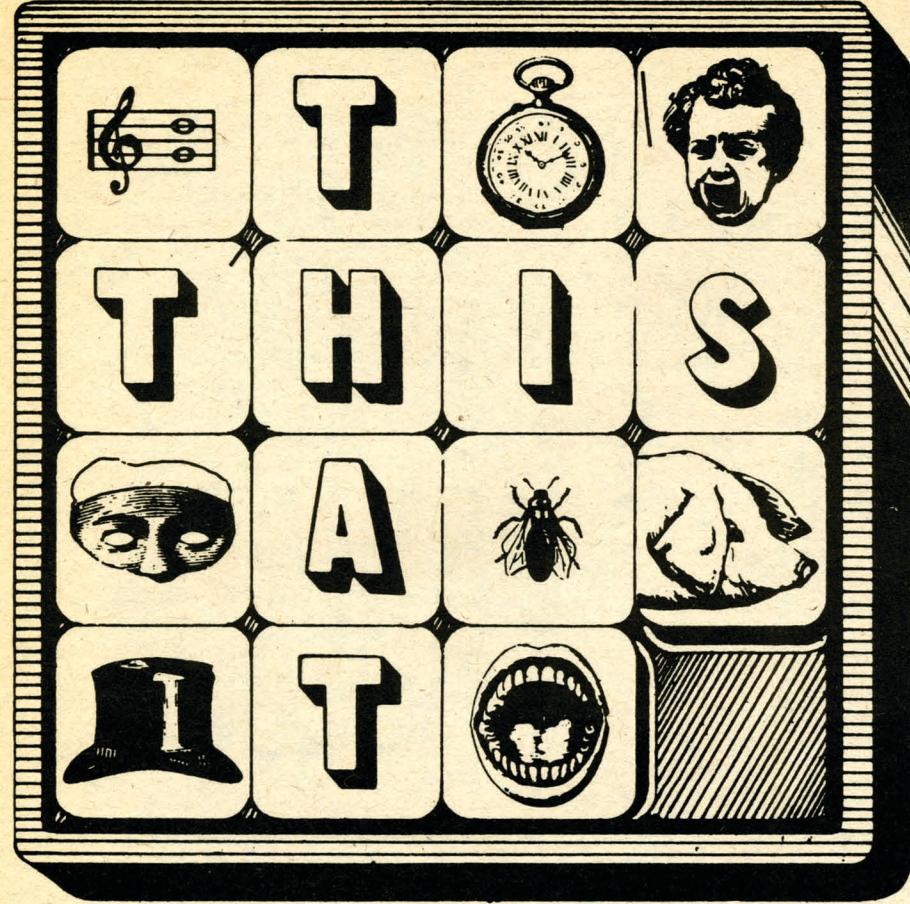
However, though the intellect may shut down under the bombardment of information, the senses continue to react to the incredible variety of stimuli offered for their gratification: the flashing messages, the bouncing balls, the relentless half-audible voices, the complex incomprehensible machines, and the multicolored tangles of luminous plastic spaghetti (undersea life? the arterial system? enlarged micro-organisms?—it all depends on which theme pavilion you are in) soon come to have an irresistible attraction of their own, independent of meaning. In Expo, the medium really does become the message. And the medium, most of the time, is in a state of utter and constant flux. Who could have dreamed that it all would be so dangerously attractive?

If the possibility of this sort of identity crisis is alarming, better confine your visit to Expo's superb exhibition of fine arts, just inside the main gate. No mere casual assembly of "masterpieces" (some of the works are quite modest and unassuming), the 188 items were carefully and lovingly chosen from all five continents and five thousand years of history to make up yet another set of variations on the Expo theme. In spite of tragedy (Rembrandt's *St. Peter Denying Christ*), pain (Eakins' *The Agnew Clinic*), and violence (Rousseau's *La Guerre*), these men and their worlds seem so solid and palpable compared with our own uncertain grasp on reality that one can sense the relief and reassurance felt by the crowds that throng the gallery. Of course, the anarchic joy and horror of the modern movement is generously represented, but its claim to reveal the whole truth about life is implicitly refuted by the humane alternatives on every hand.

This juxtaposition exactly epitomizes the theme Expo is supposed to embody: the thrilling but anarchic energies released by technology can be humanized only if we are aware of what they may destroy as well as create. A civilized future must be based upon both piety toward the past and respect for the complex actuality of the present. Otherwise, Saint-Exupéry's vision will be turned upside down, and machines will colonize man. On the whole, with the exceptions noted, Expo 67 seems to offer grounds for moderate optimism.

(edited text)

Look for Ombudsman's
Annual Report
Next Week



Labour Pains

"The 'caf' is dead - the University Food Center is born" announces the handout to incoming students.

Whatever you want to call it, don't start passing out cigars. After just three days of full operations food officials are threatening to close the cafeteria unless patrons return dirty dishes to the conveyor belt and pay attention to a new traffic flow system.

Self-bussing comes about as a move to defray last year's \$31,000 loss in operations. In other changes, a new recreational area for students will open in the cafeteria next week, reducing food seating capacity from 950 to 720 seats. The rec room is meant to corral card players, an already undernourished breed now to be served by a new bank of snack machines. The seventh floor trend is away from hot meals to snappier snack services. Expect machine coffee to go from 10¢ to 15¢.

In the calmer confines of the adjacent Faculty Club, the new executive has severed ties with the University Food Center and will be managing its own dining room as well as catering to University events for small groups in H-762. Crucial to this operation will be new chef Louis Galiay. He hails from Perpignan and his credentials include the Alexander Pushkin, the Bonaventure and the Playboy Club. A man for all seasons of the table who will be whipping up a good variety of treats in the \$1.80 range.

Money Matters

Research Officer Audrey Williams is passing out booklets on research money possibilities these days through 879-5852. Currently well stocked are *List of Graduate Awards for Study and Research* and *Calendar of Granting Agencies for Research Funds*.

She also says that the October 1st deadline for Canada Council leave and fellowship applications is fast approaching so those interested should pick up forms through her.

MSOSGWU Happening

The Montreal Symphony Orchestra and Sir George Williams University have become associates in a unique plan to bring more music to more people.

MSO members will become teachers at SGWU; the orchestra will appear on campus in a series of open rehearsals, and maestro Franz-Paul Decker has been named professor of music in residence.

The arrangement is thought to be the first of its kind in the world. Its flexibility will allow any student - professional or non-professional - to work in practically any level of music with the finest available musicians.

The program comes under the growing continuing education division at Sir George. As such it is open to anyone of any age or educational background. Continuing education head James R. McBride calls it "an enormous boost to the university's commitment to community-oriented projects."

Professor Philip Cohen, head of SGWU's music section, originated the plan. He visualized an opportunity for a major symphony orchestra and a major university to pool resources in an effort to educate large numbers of non-music students in the art of live serious music. "We are providing a chance for anyone to gain insight into professional music-making and to make music with the best," he says. In the long run, Cohen sees the new arrangement influencing culture at the root level, getting back to the idea of an educated music public as in Mozart's time.

The undergraduate music program at Sir George emphasizes the music-in-the-arts approach, integrating music with other disciplines (early childhood education, film, Asian studies, anthropology) while allowing freedom to specialize. The department began with the assumption that the university must become a proper environment for music, reaching beyond the confines of its own walls. This has now happened in an important way with the MSO arrangement, which any student can be part of.

The Paper, March 20

For those who think sports are degrading or incompatible with the function of the University I submit the reguttal - "Try it, you'll like it."

Wayne Gray

Reguttal rebistered, gut let's tagle it, huh? (burp)

Franz-Paul Decker, as professor of music in residence, will be free to initiate any musical activities at the university. Orchestra members will give private, group or family classes, workshops in chamber work, and seminars; all either vocational or recreational and throughout the year depending on availability of the instructor.

MSO-member instructors so far include Jeanne Baxtresser, principal flute; Peter Bowman, principal oboe; David H. Carroll, principal bassoon; Larry Combs, principal clarinet; Uri Mayer, first assistant solo, viola; and Michael Leiter, assistant solo, bass.

The orchestra will appear on campus in four open rehearsals for the university community: Sunday, September 24; Monday, October 23; Sunday, November 19; and Saturday, February 3, all from 10 a.m. to 1 p.m.

Film Lectures

A new Saturday film-lecture series will be offered by the Conservatory of Cinematographic Art as part of the continuing education services at Sir George Williams University.

"Great Periods in the History of Cinema" will familiarize anyone interested in movies with the history of the seventh art (as she is fondly known in conservatory circles) over the past 77 years. A variety of expert instructors will discuss such subjects as the pioneer days; the great comedies; German expressionism; achievements of the silent film; early days of the talkies; Soviet, Italian, Scandinavian, Japanese, German and British modern

cinema; and the French new wave. The course will be extensively illustrated with films from all periods covered.

Instructors will speak in English or French, and provide a written or spoken summary in the other language.

Classes will be held Saturday morning 10 a.m. through noon from September 30 to December 16 and continue January 13 to April 14. Cost of the full course is \$55.; students will have free privileges to Saturday evening screenings at the Conservatory. Certificates will be awarded at the end of the course.

The Conservatory will also be introducing a practical course primarily for teachers of cinema interested in improving their knowledge of the medium. Specialist coverage will be given such aspects as script, production, camera, lighting, sound, direction, editing and animation. It will be held Saturday at 2 p.m. from September 30 to April 7, and is limited to 25 students. More at 879-4349.

Ph. D. Invitational

Faculty and graduate students are invited to the oral examination of Mrs. Champa Bhushan on Thursday, September 14 at 1:00 p.m. in the Conference Room at 1420 Sherbrooke Street. The title of her doctoral engineering thesis is "Some Studies on Network Sensitivities and Network Operations".

Copies of her curriculum vitae and abstract are available from the Office of the Dean of Graduate Studies.



Herb Lewis, Detroit Red Wing, says: "I go for Camels in a big way!"

THE lightning quick camera eye caught Herb Lewis (above, left) in this slapping set-to before the goal. Next split-second he

scored! After the game itself, Herb said: "It's Camels for an invigorating 'lift' in energy. At mealtimes it's Camels again 'for digestion & sake.' Thanks to Camel's aid, the flow of the digestive fluids—ahah! digestive fluids—speeds up. A sense of well-being follows. So make it Camels—the live-long day."

COSTLIER TOBACCO

Camels are made from finest, most EXPENSIVE TOBACCOES... Turkish and Damask, than any other popular blend.

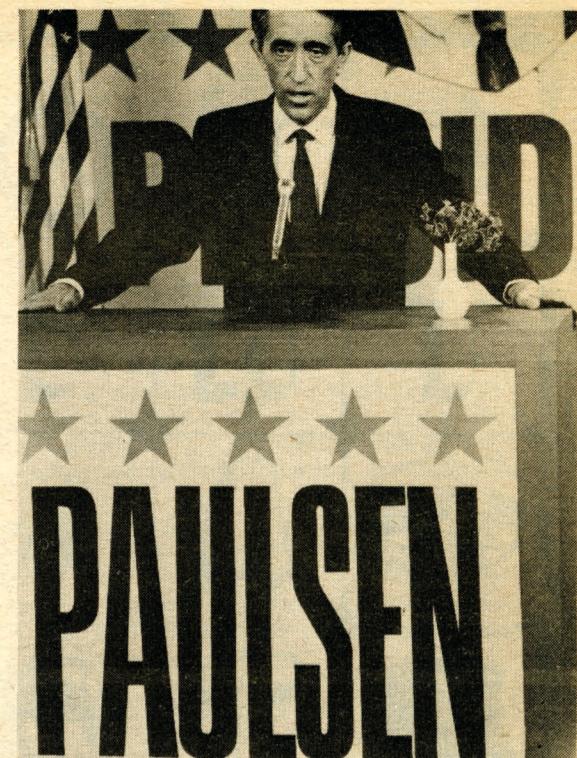


TUNE IN — Herie Jack Oakie's "Tune in Please" is a new weekly radio show on the Mutual Broadcast Network. Broadcasts from the Concert Orchestra Hall, Hollywood, California, and featuring Jack Oakie, Dorothy Lamour, and others. Tuesdays—9:30 P.M. E.S.T., 8:30 P.M. P.E.T., 7:30 P.M. M.S.T., 6:30 P.M. P.C.T. WGN, Chicago, Network.



FOR DIGESTION'S SAKE — SMOKE CAMELS!

Pat Paulsen won't be coming on the Union Pacific (small wonder when you consider what happened to the train), but both will be at Sir George, in person and in film, soon.



SGWU THIS WEEK

thursday 14

WEISSMAN GALLERY: Daumier, Steinlen & Gavarni, an exhibition organized by The National Gallery of Canada, through September 26.

GALLERY I & GALLERY II: SGWU permanent collection, through September 26.

CONSERVATORY OF CINEMATOGRAPHIC ART: "Colorado Territory" (Raoul Walsh, 1949) with Joel McCrea, Virginia Mayo and Dorothy Malone at 7 p.m.; "The Outrage" (Martin Ritt, 1964) with Paul Newman, Lawrence Harvey and Claire Bloom at 9 p.m. in H-110; 50¢ students, 75¢ non-students (each show).

KARMA COFFEE HOUSE: International folk guitarist Alexandre Zelkine at 1476 Crescent, 9 p.m.; \$1 admission for all.

TRANSCENDENTAL MEDITATION: Introductory lecture to be held at the Sir George Student Union, 1476 Crescent St. (front room) at 1 p.m.; free.

GEORGIAN PLAYERS: Auditions for "The Lark", further information at room H-1080-1.

friday 15

CONSERVATORY OF CINEMATOGRAPHIC ART: "Westward the Women" (William Wellman, 1952) with Robert Taylor, Denise Darcel and Henry Nakamura at 7 p.m.; "Will Penny" (Tom Gries, 1968) with Charlton Heston, Joan Hackett and Donald Pleasence at 9 p.m. in H-110; 50¢ students, 75¢ non-students (each show).

KARMA COFFEE HOUSE: See Thursday.

WORLD FEDERALISTS: Victor Goldbloom, Quebec minister for the environment, on "World Government and the Protection of the Environment" in H-820 at 8 p.m.

saturday 16

CONSERVATORY OF CINEMATOGRAPHIC ART: "Sergeant Rutledge" (John Ford, 1960) with Woody Strode, Jeffrey Hunter and Constance Towers at 7 p.m.; "Union Pacific" (Cecil B. DeMille, 1939) with Barbara Stanwyck, Joel McCrea and Anthony Quinn at 9 p.m. in H-110; 50¢ students, 75¢ non-students (each show).

KARMA COFFEE HOUSE: See Thursday.

FOOTBALL: McGill vs Sir George at Verdun Stadium, 4211 LaSalle Blvd., 2 p.m.

sunday 17

CONSERVATORY OF CINEMATOGRAPHIC ART: "The Desperadoes" (Charles Vidor, 1943) with Randolph Scott, Glenn Ford and Claire Trevor at 7 p.m.; "For a Few Dollars More" (Sergio Leone, 1967) with Clint Eastwood and Lee Van Cleef at 9 p.m. in H-110; 50¢ students, 75¢ non-students (each show).

wednesday 20

DAY STUDENTS' ASSOCIATION: Pat Paulsen at 1 p.m. in H-110, tickets Sept. 13-14 free with ID.

CONSERVATORY OF CINEMATOGRAPHIC ART: Fourth Canadian Student Film Festival with "Quebec 1534-1971" (Hubert Neault, Université du Québec, Montréal), "Don't You Ever Say Goodbye" (Steve Shaw, Ryerson), "Smarkch" (Harold Lavoie and Jean-Marc Sauvé, CEGEP Rosemont), "Where Creatures Roam" (Ross Willows, Vancouver School of Art), "The Lonely Lady's Guest" (Lloyd Chesley, Ryerson), "The Patriot Game" (Patrick Valely, SGWU), "No Peace of Mind" (Sam Wendel, UCLA), "Metronome" (Peggy Peacock, School of Art and Design, MMFA), "Opus I" (Joyce Borenstein, California Institute of Arts), "Cowboy" (Lorne Wolk, Ryerson), "Le Defaut des Ruines est d'Avoir des Habitants" (Guy Beausoleil, CEGEP Rosemont), "Lunchbox Phantom" (Don Niven, University of Alberta), "The Water Dreams" (David Bility, York University), "Silly Stuff" (Robin Goldie, Vancouver School of Art), "Sans Paroles" (Ronald Pollak, SGWU), "Hubris" (Stephen Kon-daks, School of Art and Design, MMFA), "One to One" (Jan Sacuta, Harry Ainlay High), "Echoes" (Peter Walsh, Seneca College) at 8 p.m. in H-110; \$1.

thursday 21

CONSERVATORY OF CINEMATOGRAPHIC ART: Fourth Canadian Student Film Festival with "Pierre" (L. Clement and G. Lennox, Loyola), "Blip" (Roslyn Bern, Mount Royal High), "Book Party Verité" (Bernard Dichek, York), "Wintersong" (Lyn Machan, Carleton), "Un Oratoire" (Giancarlo Ciambella, CEGEP St-Laurent), "Personal View" (Martin Gotfrid, SGWU), "Fancypants" (Sam Wendel, UCLA), "Pyramid" (Josef Sebesta, York), "N'estre Plus" (Marie-Lyne Ethier), "Untitled No. 3" (Craig Spence, Vanier College), "Blairage" (Neal Livingston, Sir John A. Macdonald Secondary School), "Les Djinns" (Danyèle Patenaude, CEGEP du Vieux Montréal), "Ha, Ha, Ha" (George Hargrave, Loyola) at 8 p.m. in H-110; \$1.

friday 22

CONSERVATORY OF CINEMATOGRAPHIC ART: Fourth Canadian Student Film Festival with "Le Genie Illustré" (Michel Lamothe, Loyola), "L'Homodetritus" (Michel Houle, Université du Québec, Montréal), "Richard's" (C. Winslow Groves, SGWU), "Necrophile" (David Cyr, Vanier College), "6 a.m. to 6 p.m." (Kathy Goldsmith, Loyola), "The Slide" (D. Austin, St-George's School, Vancouver), "Roy's Movie" (Richard Martin, Mills College, California), "Through the Eyes of a Child" (B. Hobin, H. Koenig, C. Legget and F. Schriever, Carleton), "Hands" (Neil Affleck, School of Art and Design, MMFA), "Brown Sugar" (Fraser Steele, SGWU), "Comic Strip" (Janet Perlman, School of Art and Design, MMFA), "Moira" (Marr Canell, Loyola), "Piddling Pete" (Irma Wells, School of Art and Design, MMFA), "Harry" (Bev Neil, Georgian College of Applied Arts), "Country Music Montreal '71" (Alan Moyle and Frank Vitale, McGill) at 8 p.m. in H-110; \$1.

Photos and notices of coming events should be in by Wednesday noon for Thursday publication (basement, 2145 Mackay) or call Maryse Perraud, 879-2823.

saturday 23

CONSERVATORY OF CINEMATOGRAPHIC ART: Fourth Canadian Student Film Festival with "7:00 a.m." (William MacGillivray, London Film School, England), "A House Movie" (Rick Hancox, Ohio University), "To Vince Kroon" (Piet Grunstra, Sheridan College), "Bill and John" (Nicholas Kendall, London Film School, England), "How the Hell are You" (Veronica Soul, McGill), "Spectrum in White" (Louis Siegel, Univ. of New Hampshire Film School), "Everyday Everywhere" (Norma Patuelli, School of Art and Design, MMFA), "Never One" (Barbara Brown, D. McLeod and Don Carmody, Loyola), "Kettle of Fish" (Boon Collins, School of Visual Arts, N.Y.), "La Corvée" (Roger Murray, CEGEP de Matane), "Munden Barnes of Tibbetts Hill" (James Shavick, SGWU), "Noel c'est en Noir et Blanc" (Georges Jardon, Université de Laval) at 8 p.m. in H-110; \$1.

sunday 24

CONSERVATORY OF CINEMATOGRAPHIC ART: Winners of the Fourth Canadian Student Film Festival at 7 and 9 p.m.; \$1.

Notices

MEMORIAL SERVICE for Professor Neil Compton will be held September 21 at 4 p.m. at St. Matthias Church, Côte St. Antoine Road in Westmount.

BOOK SALE by the Arts Students' Association in H-637 from 9 a.m. to 9 p.m. through September 20.

QUEBEC LOANS & BURSARIES application deadline September 30; more from Dave Ramsay in H-405.

ISSUES & EVENTS

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